

# Sets in Order

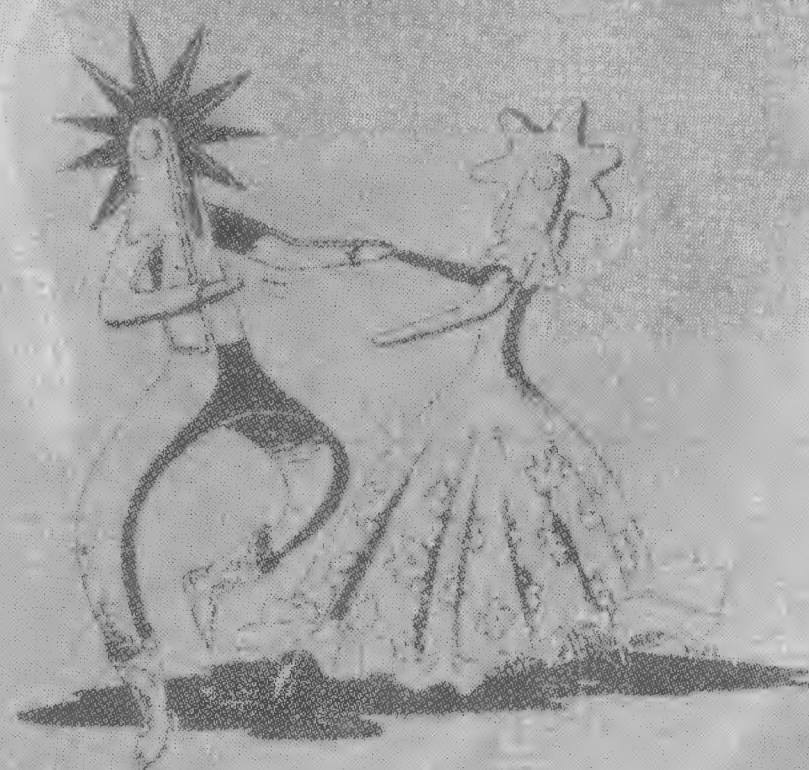
35¢

JULY  
1961



RED HENDERSON  
SEE PAGE 7

GENE  
ANTHONY



The Official Magazine of SQUARE DANCING





# Stealing Kisses

Here is a singing call that is a real smoothy. Bob Page does the calling and if you dance to records you will appreciate the clarity and rich quality of this one. The music is subtle with a strong after-beat rhythm and is recorded in a voice range that most callers should find easy to use. Johnny Sauer of El Cajon, California did an outstanding job of choreography when he wrote the call for this dance.

**SIO F 112      "STEALING KISSES"**

Flip instrumental with calls by Bob Page

# MY BONNIE

A "different" round dance to an excitingly modern and catchy arrangement of "My Bonnie Lies Over the Ocean." The music offers interesting counter-melodies and new sounds that make it a very danceable record. The fast moving routine by Merl and Delia Olds takes advantage of the rocking rhythm of the music to produce a very enjoyable dance.

**SIO X 3124      "MY BONNIE"**

With flip side for teaching

**AT YOUR RECORD DEALER'S**

***Sets in Order* RECORDS**



# IT'S VACATION

# TIME, for DANCERS



## THE SQUARE DANCE PICTURE:

This month lucky square dancers in all parts of the world will escape to dozens of vacation hide-outs designed just for them. The Starlite Squares of Charleston, West Virginia make vacation time a club project at Lake Riley enjoying everything from aquatic dancing to cool off (A) to regular club dancing (B) set to the calling of Jack Miller and Leslie Turner (C). Then, when the day's dancing is done, they gather with coffee pots and sandwiches for the square dancers' ritual of the after party (D).





# GOLD STAR RELEASES FOR A GOLD STAR EVENT!

*Fresh, new Round  
and Square dance  
releases especially  
prepared and  
dedicated to the*

**10<sup>th</sup> annual national**



## SQUARE DANCE CONVENTION

Detroit, June 29, 30, July 1

*"The Host with the Most"*



### NEW ROUND DANCES

#4666 "WHEN LIGHTS ARE LOW", a truly "headliner" waltz composed by the incomparable team of JACK & NA STAPLETON of Detroit. Music by the new and superb PETE LOFTHOUSE BAND.

"KEEP IT MOVING", captivating two-step written by CHARLIE & GERTRUDE TENNENT of Torrance, Calif. Novel multiple-guitar music by the talented LEN PAYTON.

#4667 "DREAMY MELODY", a waltz with instant appeal and interest put together by GENE & IMA BAYLIS of Miami, Fla., with the incredibly smooth music of the MEMO BERNABEI BAND.

"CLARINET CAPERS", a simple and altogether charming two-step polka constructed by AL & MARY BRUNDAGE of Westport, Conn., using the floor-bouncing music of the BONNIE LEE BAND.

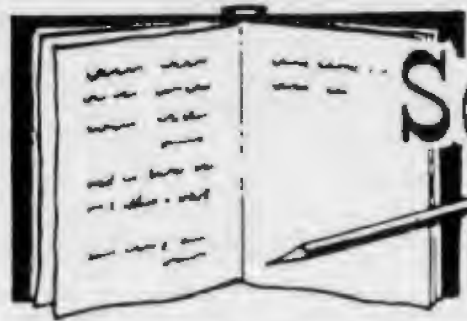
### NEW SQUARE DANCE

#4805 "SALLY", written and called by MAX FORSYTH of Indianapolis, Ind., this new singing square dance is packed full of action and rhythm. The SUNDOWNERS BAND makes like mad with the music. Flip - instrumental.

JUST FOR DANCING

*Windsor Records*





# Square Dance Date Book

- July 1—Circle 8-ers Timber Carnival Dance  
H.S. Cafetorium, Albany, Ore.
- July 1—Squaws & Paws Buckeroo Jamboree  
Molalla, Ore.
- July 4—Squaws & Paws Guest Caller Dance  
H.S. Audit., Morning Sun, Iowa
- July 4—"Kansas Story" Jamboree  
Natl. Guard Armory, Wichita, Kans.
- July 7-9—7th Annual Funstitute  
Payette Lake, McCall, Ida.
- July 8-9—Miami Valley R-D Week-End  
Community Dance Pavilion, Dayton, O.
- July 9—Round Dance Guest Leader Inst.  
Evansville, Ind.
- July 15—First Knothead Reunion Dance  
Granada Hotel, San Antonio, Texas
- July 16—Square Dance "Family Day"  
The Woodlands, Westfield, Mass.
- July 21-22—Country Mid-Summer Hoedown  
Civic Audit., Cody, Wyo.
- July 21-23—Oregon State Federation Festival  
Astoria, Ore.
- July 22—Calif. Central Coast Asilomar Trail  
Dance, Mem. Hall, Pismo Beach, Calif.
- July 22—2nd Ann. Chuck Wagon Benefit  
Dance, 4-H Camp, Alpine, Wyo.
- July 23—1st Annual Knothead Convention  
Ranchland, Camp Hill, Pa.
- July 25-30—Squareapean Holiday  
Berchtesgaden, Germany
- July 27-29—Palmetto Promenaders Augusta  
Prom., Bell Audit., Augusta, Ga.
- July 28-29—8th Ann. Black Hills Festival  
Rapid City, South Dakota
- July 29—So. Texas Assn. Summer Square Dance  
Corpus Christi, Texas
- July 29—Sun Valley Capers, Sun Valley, Ida.
- July 29—Palomar Assn. 5th Saturday Dance  
Beach "Slab," Oceanside, Calif.
- July 30—Densmore Guest Caller Dance  
Rollerina, Painesville, Ohio
- Aug. 2-5—8th Annual B.C. Jamboree  
Penticton, B.C., Canada
- Aug. 4—Coast Guard Festival Dance  
Sr. H.S. Gym, Grand Haven, Mich.
- Aug. 4-6—Dias de Danzas  
Miramar Hotel, Santa Barbara, Calif.
- Aug. 5—Spanish Trails Fiesta Jamboree  
Fort Lewis A & M. Durango, Colo.

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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### GENERAL STAFF

Editor	Bob Osgood
Assistant Editor	Helen Orem
Contributing Editor	Chuck Jones
Subscriptions	Jane McDonald
Business Manager	Jay Orem
Advertising Manager	Marvin Franzen
Magazine Production	Ruth Paul
Morale Builder	Becky Osgood
Photographer	Joe Fadler
Art Consultant	Frank Grundeen

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462 North Robertson Boulevard  
Los Angeles 48, California  
Olympia 2-7434



## SPRING BEAUTIES —

a bouquet of them! June blossoms, colorful and fragrant:

- #221-45 **SWEET DREAMS** — Roses in waltz time, creamy white in a moonlit garden. (With **Irish Waltz**)
- #235-45 **WE TWO** — lilacs, lusciously fragrant and smoothly purple. (With **Muskrat Ramble**)
- #237-45 **MORNING GLORY WALTZ** — Blue, of course, and gay against an adobe wall. (With **Pony Tail Hop**)
- #239-45 **DREAMERS' TWO-STEP** — as brisk as but-tercups. (With **Champagne Waltz**)

This is the nosegay of our dances that you learned at the National Convention. Dance them through the summer evenings. Start right in. Your dealer has them.

Write for our catalog and Contra brochure.

**Lloyd Shaw** RECORDINGS, INC.  
P. O. Box 203,  
Colorado Springs, Colorado



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I call regularly for two established clubs on alternate Saturdays where the dancers have been dancing for better than four years. The crowd at both clubs is often made up of the same dancers and I have successfully used the following system for two years: one half of program No. 1 with enough additional material to make up program No. 2. Then this additional material with enough added to make up program No. 3.

Square No. 3 on each program is generally a "challenge" hoedown built around a new proposed "basic" and carefully explained. This is followed by an easy singing call familiar to all and I feel that the system is successful.

I would appreciate hearing comments from other callers because I feel that smart and careful programming is at least 50% of the dance.

Tom Thomley  
101 - 12th St., So.  
Virginia, Minn.

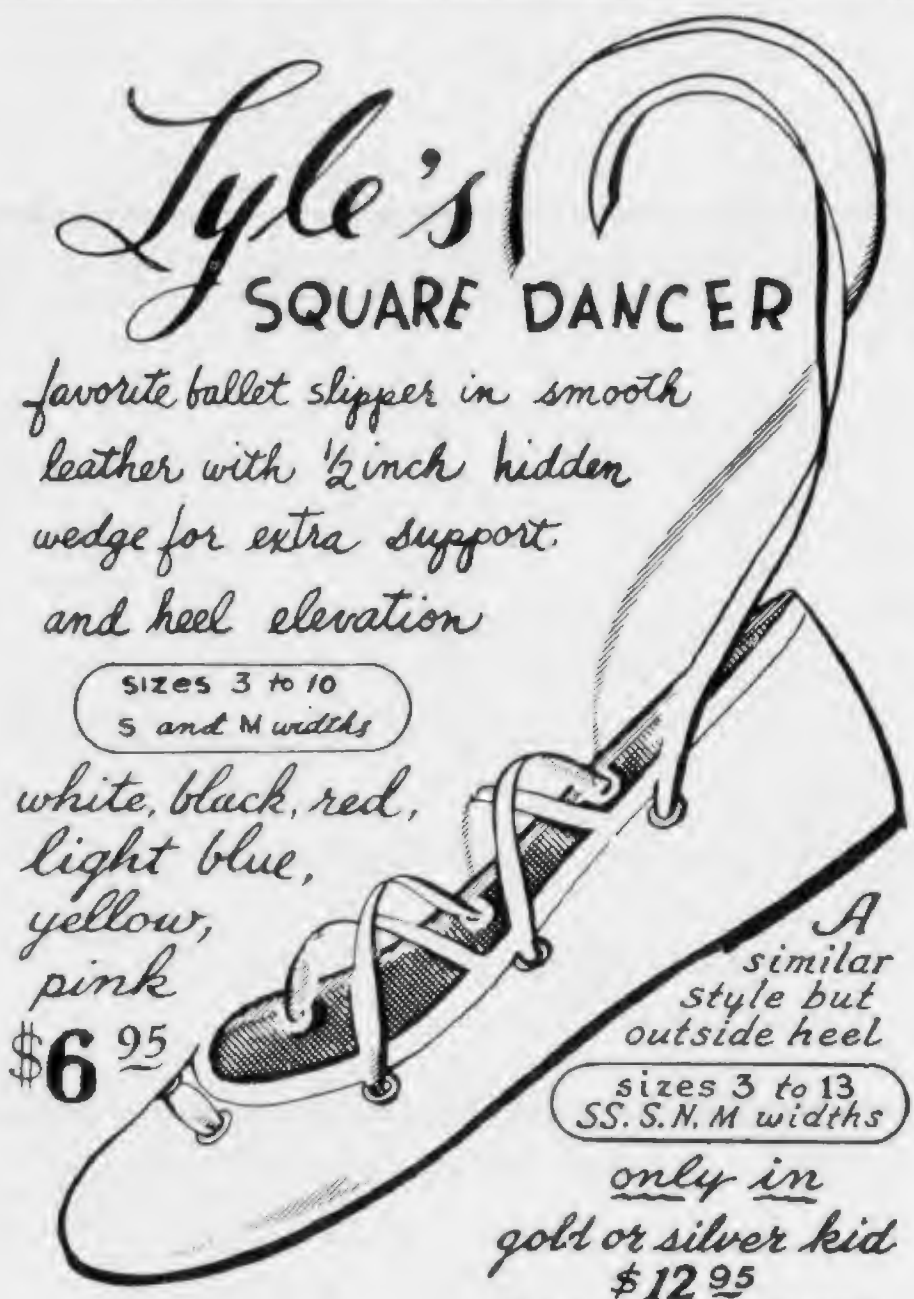
Dear Editor:

'Round the Outside Ring is the first section of Sets in Order I turn to when I pick it up. It's very interesting to know about other parts of the country and to have a little idea of what's going on if we happen to be in the area. We have even planned some of our little jaunts to fit in with some of the occasions mentioned. As a member and secretary of the Western Michigan Square Dance Association I would like square dancers to know that we have a new and very active association working in this huge tourist area of Western Michigan...

Marge Katt  
Spring Lake, Mich.

Dear Editor:

By the way, it comes to my mind that square dancing is supposed to be American but how many dancers are held without an American flag present. When I attend any of the folk  
(Continued on Page 34)



*favorite ballet slipper in smooth leather with 1/2 inch hidden wedge for extra support and heel elevation*

sizes 3 to 10  
S and M widths

*white, black, red, light blue, yellow, pink*

\$6.95

*A similar style but outside heel*

sizes 3 to 13  
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*only in gold or silver kid*  
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sizes over 10 - \$2.00 extra

*mail orders, add 50¢ for packing & shipping  
-Kansas customers, add 2 1/2% sales tax*

LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.





# AS I SEE IT

bob osgood

July 1961

**I**F UNSELFISHNESS, devotion to a cause and a dedication to be of help to the young people of a community, mark a man worthy of square dancing's hall of fame, then our cover man "Red" Henderson is indeed correctly chosen. Red, or Edwin S. Henderson, is a firm believer in the young man and young lady of today, and he relies upon square dancing as a method of molding these young people into strong and dependable citizens.

We first met Red at one of Lloyd Shaw's early fellowship sessions in Colorado Springs. We had all been so impressed with the high caliber of the young high school boys and girls who formed the famed Cheyenne Mountain Dancers and who helped in the class sessions. Red, we remember, was particularly inspired by what he saw and told us that he was determined to introduce a square dance program to the young people of Spokane, Washington, when he returned to his home there.

That was back in 1948. From a modest beginning that first year when just a single session on Saturday afternoon was sufficient to take care of the crowd, the attendance steadily grew to from between 400 to 500 young dancers. Word got around, the popularity increased, and Red was forced to move to a large gym with Saturday afternoon and morning sessions increasing to a total of 1500 on a single Saturday.

As the program developed, civic organizations heard of the square dancing program and asked for exhibitions at their meetings and so from the dancers Red developed a demonstration team which was to be known as "The Silver Spurs." This group was made up of youngsters who excelled not only in dancing but in the many facets of leadership which their instructor had instilled in them. As their fame spread they received invitations to perform in all parts of the country.

Red, a bachelor, has always considered these youngsters as his own. While he taught them well in dance styling he also showed them how to have a good time. Along with the fun he taught them responsibility and manners — fundamental requirements not only on a dance floor but so necessary as a means of reaching adulthood. At times, when there wasn't enough money to pay for costumes or offset the expenses of a tour, Red would somehow always come to the rescue with funds of his own.

Red's job today is supervising physical education for the Spokane Public Schools and also supervising recreation for the Spokane Park Board and in this dual capacity he correlates the park and school program. But beyond these official responsibilities his heart is with these youngsters and with square dancing.

Perhaps by honoring Red in this July issue of *Sets in Order* we can also pay tribute to the many tireless square dance volunteers who unselfishly devote their time and interest so that our young people may be guided, through square dancing, into better ways of citizenship.

## *Policies Form Our Character*

**S**ETS IN ORDER READERS over the past several years have come to realize that this publication has certain policies, both in its editorial and physical make-up.

Editorial content is designed to fill the greatest need of the greatest number of its square dance readers. The editors, in keeping with their high respect of the activity, would like to reflect in all the stories, articles and features the highest ideals of this American pastime. For that reason, constructive articles, optimistic "How To Do" stories from all parts of the square dance world will be found in place of non-constructive and sometimes damaging competitive reports which actually have no place in this activity.

Editorial content and advertising space have no connection nor relationship to each other. Articles appearing in *Sets in Order* are placed



there solely on their own merit and not as a condition for advertising.

All advertising must in some way be a part of the square dancing picture and all advertising is carefully checked before being allotted space. Placing ads is never an assurance of free publicity. On the other hand, editorial space is often made available to events and products not being advertised.

The majority of editorial material found in each issue is sent to this publication on a voluntary basis with no guarantee of publication. Articles are chosen according to timeliness, variety, constructive thinking and area coverage. If no news is sent in from any given area, it's highly probable that no stories covering that area will appear in the magazine. Date book listings are gladly afforded all groups sending them in but are published as space is available. In some rather light square dance months, date listings will cover a period of two or more months while, in heavier periods, listings may only cover a thirty day period.

As the official magazine of square dancing, *Sets in Order* is written and published by square dancers in the promotion of comfortable square dancing in the proper spirit and for the enjoyment and information of all square dancers everywhere.



## *Value of Study Groups*

**W**E'VE NOTICED quite a trend in recent months toward the formation of individual study groups in different square dance areas.

A study group is neither a club nor an association but is rather a gathering of a number of individuals, interested in the same hobby, in this case square dancing, and its perpetuation.

Discussing area problems at a State or National Square Dance Convention can be wonderfully stimulating but when we realize that no two areas are at the same stage of development, we become aware of the need for conferences on the local level — conferences with individuals in our own neighborhoods who are facing the same situations day after day and who are looking for the same solutions.

Occasionally callers, teachers and dancer

leaders can experience a sensation of *loneliness* as they try to step into a new situation or solve an existing problem. It's great to read a national publication or sit in on a national panel and discover what certain areas have done to solve their problems of growth but it's even more important for leaders within the same area to sit down for a few hours and just discuss the local situation among themselves.

For the last couple of years we've belonged to two such groups whose only reason for existence is the mutual discussion of our own feelings and ideas concerning the square dance picture. By keeping these groups down to six or eight, we find that we have come away from each session with a renewed enthusiasm for our hobby. We realize that we are not alone in trying to resolve certain situations that arise and we get an increased appreciation of others in our area who are attempting to direct the progress of square dancing to the best of their ability.

If you need to talk to someone, our suggestion is that you get on the phone and bring a few of the local folks together and over a pot of coffee spend a few hours in unplanned discussion. Don't try to predetermine the course of your conversation but just be sure that each individual has an opportunity to express himself.

Perhaps the only ground rule you'll ever need is a request for a positive attitude and the realization on the part of every person attending that all of those on hand mutually share the ambition of seeing a healthy and continuing square dance program within their area.

## *Thank You - Thank You*

**W**E'VE HAD MANY OCCASIONS in the past years to brag about *Sets in Order* readers but never have we been more proud and more grateful than we have in the response to our recent (May 1961) request.

You may recall that we put out a special call for names of square dancers not now subscribing to *Sets in Order*. It was no more than a week after the first of the magazines had gone into the mail before we began receiving first scatterings, then dozens and then literally hundreds of the little blue envelopes containing the filled-in blanks which had appeared in the May issue.

As things look at the present time, thanks to



your help, next month will see the largest single copy circulation directly to homes of square dancers of any previous issue of any square dance magazine published anywhere.

You might tip your friends off to watch for the mailman the early part of August and we do hope that after these folks get their first exposure to the Official Magazine of Square Dancing, they may join you in becoming "one of the family."

Thanks again for your help.

### Next Month — a LuLu!

**W**E CAN REMEMBER not too long ago when summer months were "dark" months for square dancing. This is apparently no longer the case for outdoor dances, air-conditioned halls have licked the problem and enthusiastic dancers just seem to keep right on going — summer or not.

It's about the same with us here at Sets in Order. Not too many years ago our July and August issues would seem to thin down to bare necessities during the hot weather. Not so this year. Wait until you see next month's issue, for instance. Not only will it be one of the most ambitious issues we've ever put out but it will be a great send-off for the coming fall dance season.

Among other features you'll find a coverage of the 10th National Square Dance Convention being held right now in Detroit. Some of the best known figures in the square dance picture today will contribute special articles and you're in for a whole trunkful of surprises.

That's the August, 1961, issue of Sets in Order that we're talking about. Watch for it!

### A Proud Opportunity

**W**E'RE QUITE PLEASED to pass along a suggestion to square dancers in this country — a suggestion that might well develop into a generally accepted policy wherever and whenever a group of Americans gather to take part in this democratic pastime.

Let us, as a natural part of the American Square Dance Programs, prominently display the *American Flag* in its proper place at the head of the hall whenever there is a dance.

In displaying the colors there are certain procedures to be followed. When the flag appears on a platform or beside the caller, it is placed on the caller's right as he faces the dancers. When the flag is hung horizontally on a wall, the union (stars) of the flag should be on the top and to the flag's own right — to your left as you face it. When it is displayed vertically from a wall, the union of the flag is at the top and to the flag's own right — to your left as you face it.

The flag is hung flat and is never draped. Do not use it for decoration. Instead, use blue, white and red bunting with the blue stripe on the top. If you don't have a fifty-star flag in the hall where you dance this is an excellent opportunity for you or your club to purchase one. The Boy Scouts of America in your area can provide you with your flag.

Here is the Pledge of Allegiance:

*I pledge allegiance to the flag of the United States of America and to the Republic for which it stands, one nation under God, indivisible, with liberty and justice for all.*





THE DANCER'S

# WALKTHRU

*Sets in Order*

## THEMES FOR MIDSUMMER

**J**ULY'S A LAZEEEEE MONTH. Sometimes you don't want to move from the comparative haven of your own backyard. So don't. Give a square dance party *there*. Oh, you can be relaxed about it. Holler across the fence and invite the neighbors in and include that new young couple down the street, whom you've been wanting to meet.

If you have a caller in the group, you're lucky. If you haven't, just appoint somebody to spin the hoedown platters. Use the largest space in your driveway for dancing and sprinkle it with cornmeal to make it as smooth as possible. This, when washed off, will not harm the surrounding foliage or grass. If you want to be extra fancy you can rent a portable hardwood floor in many areas, but this is not cheap.

It doesn't matter if some of the guests haven't square danced altho' you might invite a few "ringers" from among your dancing friends.

You can use the easiest, most elementary of calls, with a few easy rounds and mixers, and get the effect of true square dancing enjoyment.

Serve a cool fruit punch and some cookies from the store and you've got an easy party. Make your social pauses long ones if it's a hot evening. Any number from eight on up can enjoy this kind of party and maybe you can find some recruits for next fall's classes.

\* \* \*

On club night you may want to be a little more elaborate, with a July 4 Theme. Red, white and blue are your colors and you can start by spreading your refreshment table with white shelf paper or a white sheet. Make big firecrackers out of mailing tubes covered with red paper, with a coy wick of white cord. Flank a centerpiece of red flowers with them. Get your blue from an arrangement of crepe paper or ribbons around your centerpiece.

Carrying out the firecracker idea, roll up small ones of red paper, stapling or scotch

What does this hot, slow summer weather make you think of? Sitting still and doing absolutely nothing? Getting in a bit of fishing? That's just what Walt and Ozelle Shockley of Hollywood, California, had in mind when they planned a "Lazy Days" theme for table decorations. If your club would like to feature such an idea, here is a step-by-step procedure. To start with, that old reliable friend, the pipe cleaner,

is twisted to resemble very relaxed figures with their arms folded behind their heads and their knees crossed. The boys and girls are designated with ribbons tied into bows and used as ties or skirts.

Dried corn tassels were bent to form straw hats and were fastened to the pipe cleaner with scotch tape. The fishing poles were made from cotton swab sticks and string and were tucked between the men's toes or knees for a completely lazy effect.

The lake may be made from a mirror or from foil paper. Sand could be piled around it as shown in the picture or you could use rocks or bits of twigs or bark.

If your group starts yawning, don't be surprised. After all, it is that time of year!



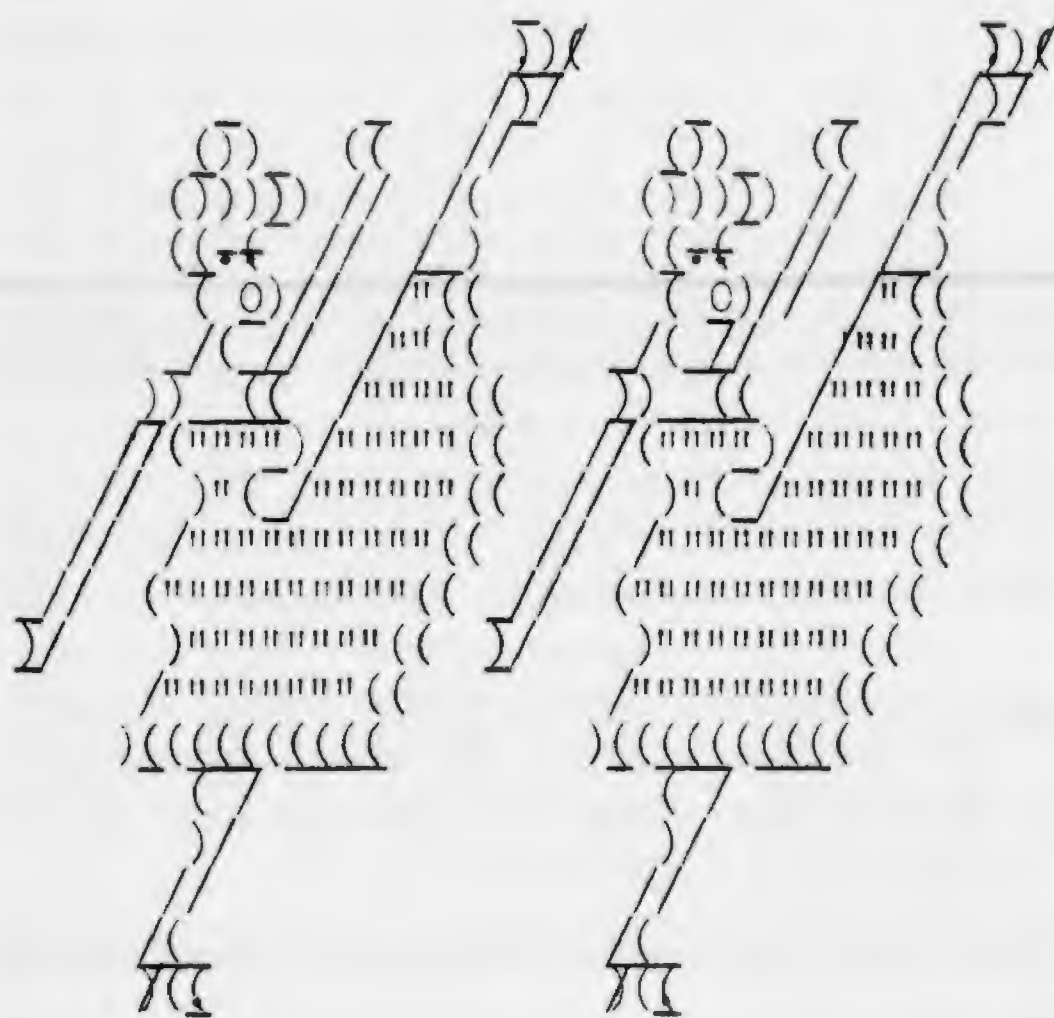


taping them to hold. Insert cord fuses, on the inside end of which are numbers which pair off couples for a mixer during the evening. You'll need as many of these small "crackers" as you have people. Let them remain piled up on your table until you're ready to use them, then let the dancers pick them from separated piles for guys and gals, pull out the fuses and find their partner for the mixer or for refreshments. This adds extra fun to your party.

Inspiration and information for some Walk-thru ideas this month is from: B. Marshall, C. R. White, Yorkton Zone Assn., and E. Peterson. We're grateful to them all.

### BE A TYPEWRITER ARTIST

Want to spruce up your club or association bulletin? Try the typewriter. There are any number of designs you can make with the letters and figures on your trusty machine. Do some experimenting. *Start with simple stuff.* Use your club name or emblem or badge for a basis. Or use the good, old interlocked squares and embellish them a little.



When you become expert you can even make some dancing ladies like the ones illustrated here. Since a lot of bulletins are done on stencils or some other form of duplication involving a typewriter, the problem of transference to the finished bulletin is nil. Give it a try. Sets in Order would be interested in seeing examples of the finished art, so let us have a look at your efforts.

## The WALKTHRU

### THAT NEW DANCER IN YOUR CLUB

**R**ECENTLY we were talking with a couple who are new members of a square dance club that has been active for over ten years. "How do you feel being the fledglings in a group that has been together so long?" we asked them. Their answer came in a rush of unconnected sentences, filled with great emotion and also touched with much wisdom. We felt it would be worthwhile to pass along some of their thoughts.

First of all they made it quite clear that they simply *do not* feel like new members except in the fuss that has been made over them. Not only were they introduced at the regular club dance to everyone attending but the pinning on of their club badges was a highlight.

In addition they received a letter from the Membership Chairman of the club welcoming them to the group and explaining in detail how the club functioned and how such things as refreshments, dues, meeting notices, special parties and committees operated. A bit of the spirit and philosophy which have helped make the club strong and active for such a great number of years was included.

Soon after they joined the group they were asked by various committees to participate and their participation was solicited, not demanded. This responsibility to help the club be a working, harmonious "whole" made them feel particularly close and warm about their being active, accepted and happy members.

They were invited to attend a board meeting to see the intimate, internal workings of the club and to share their thoughts. The club evidently feels that informed members will make better officers when their opportunity to serve comes up. It also realizes that *new blood* may suggest fresh ideas which add spice to the dances.

One word which this couple used over and over again in expressing their feeling was "perfunctory." Nothing had been "perfunctory" about this club. On the evening of their first visit to the group no one greeted them at the door with a "perfunctory" hello. The members took time to talk with them and make them feel welcome. When they were asked to become members, again it was handled with joy



## The WALKTHRU

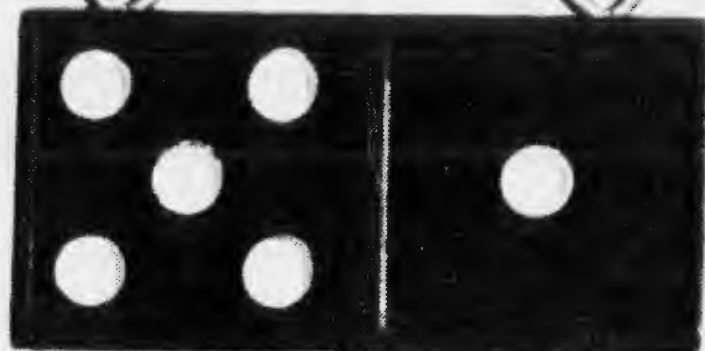
and interest and enthusiasm. Their introduction to the club members via their badges and letter of welcome had shown individual thought. Now that they were members they found that they were not simply expected to do certain jobs but their ideas and help were sought after, encouraged and appreciated.

And of course, what is the result? — a very happy couple who will continue to make this particular club that much friendlier and stronger over the next ten years.

Perhaps we all would do well to stop and see whether our manners are truly showing or whether we are simply acting in a mechanical, indifferent, careless, "perfunctory" way.

### BADGE OF THE MONTH

REGINA



SQUARES

Sets in Order takes pleasure in saluting The Domino Squares of Richmond, California. This group has coupled ingenuity with easy availability of a familiar game to come up with their club badges. Name plates bearing the first name only and smaller black square tags have been screwed into the top and bottom of pieces from a domino game. Result: A happy combination for a unique club badge.

## COFFEE BREAK 'N' EATS

**I**N ORDER to get the best results from your club's coffee maker, be sure to choose the correct grind of coffee. For all methods of brewing, the proportion is 1 pound of coffee and 2 gallons of water for 40 servings. (Some clubs we know are able to get 60 cups from each pound of coffee.) If you have *not* as yet won your coffee maker on the Sets in Order Premium Plan (this is a plug!), you can tie the coffee securely in several layers of cheesecloth, making the bag loose enough so that it would hold twice the amount of coffee you put in. Bring freshly drawn cold water to a boil in a large kettle or old-fashioned coffee pot and immerse the bag. Cover tightly, reduce heat to prevent boiling and let it stand for 10 to 12 minutes. Remove bag and, for sparkling clear coffee, add ½ cup of cold water before serving.

### Mouth-Watering Frankfurters

Next time you're on the food committee for your club or class, try Barbecued Franks. To feed 25 people you make a sauce by melting 2 cups margarine or butter in a saucepan. Add 4 cloves minced garlic and 1 cup grated onion. Sauté about 2 minutes. Add 4 cups chili sauce, 1 cup lemon juice, 1 cup Worcestershire sauce, 4 teaspoons Tabasco and 4 tablespoons dry mustard. Cook this over low heat, stirring constantly until sauce bubbles and thickens slightly. Cover pan and simmer gently about 20 minutes. Meanwhile, arrange 50 frankfurters in shallow pans. Pour sauce over franks; bake in moderate — 350 degree — oven about 30 minutes, basting occasionally. Served up with rolls or crusty French bread, with maybe some coleslaw on the side, this is a party treat, indeed.

We are indebted for the above information to Brands, Inc., thru the Women's Page of the Trenton (N.J.) Trentonian.

### MAKING OUTDOOR SURFACES DANCEABLE

**I**N THE SUMMER a square dancer's fancy often turns to thoughts of outdoor dancing. But how to tame an asphalt surface so that it does the least damage to boots and slippers? In the past we have suggested various means by which this may be done and it seems to be the season to review some of them.

For a temporary surfacing one pound of talc will surface 120 square feet of smooth black top. It takes more if the surface is rough. This is most economical when purchased in 50-lb.



bags. Inquire at your local paint store.

A one-pound box of the commercial product, Spangles, is enough for 8000 square feet of surface. Once found in the soap powder section of large food markets, this product is apparently no longer available.

Water-glass has been used successfully on asphalt. Add  $\frac{1}{4}$  water to the water-glass which comes in 55 gallon drums. Either brush or spray on the asphalt. It dries immediately to a hard smoothness which can then be sprinkled with a speed-up wax. The first hard rain will remove the water-glass or you can try a good, hard hosing.

Another commercial product called Plastite may be used on asphalt but it requires 3 coats with drying periods in between. More information on this may be had from Sets in Order.

**If any of our readers have some successful methods of preparing outdoor dance surfaces to add to the above, we will be glad to know about them. Write us! Editor.**

## SQUARE DANCE PARTY FUN

**W**HEN PLANNING an after party for your club or for an evening during a festival or some large square dance event, don't overlook the possibility of an old-fashioned songfest. Evenings spent singing are "old-fashioned" only in tradition for their value and enjoyment are unlimited and certainly up-to-date.

This is an opportunity for *everyone* attending the dance to be a part of the fun. For those who love to sing and who may be blessed with good voices it's an opportunity to *let loose*. Those who feel they can't even carry a tune need have no fear. Chances are the combined voices will probably drown them out and they may just find that they're not so bad after all. If anyone in the crowd really feels he can't sing, urge him to hum along or la-la-la on any key he wants but encourage him to take part.

Do some scouting around in your square dance group and see if you can't find someone who's had a bit of experience in song-leading or who at least is a natural leader. You want everyone to participate and exuberance from the leader will be a great asset.

There are ample community song books on the market (often free giveaways of Christmas carol books by gas stations and banks, etc., around the holiday season) and if you plan well in advance of the evening, it would be

possible to select a list of well-known, popular songs and have them ditto'd or mimeo'd on song sheets so that each person or couple may have the words in front of them. If you collect these at the end of the evening you'll be prepared for the next time. However, if you select songs that are familiar to all you won't need song sheets.

One technique that is a bit more involved but has certainly proved delightful has been to put the words of the songs on 35mm slides and then project them on a screen. This takes a bit more planning but saves in the long run.

You can always break the ice by starting with some of the simple rounds such as Row, Row, Row Your Boat or Three Blind Mice. By the end of the evening, if the group seems especially receptive to your songfest, try dividing the room in half and pitching one group against the other, each half singing a *different* song. Suggestions that are tonally quite beautiful when done together are Bicycle Built For Two with East Side, West Side; Long, Long Trail with Keep the Home Fires Burning; Three Blind Mice with Brother John and Spanish Cavalier with Solomon Levi.

There's lots to be said about songfests and perhaps in future issues we'll enlarge on the subject of letting off steam in this way.

## The WALKTHRU

### UNUSUAL CLUB NAMES

Shopping for a club name? Here are some cuties being used at present which offer some inspiration: Capering Couples; Shasta Dam Dandies; Dipsy Divers; Merrysteppers; Rocking Rebels (from Gawguh, suh!); Sundown Shufflers; Ona Ya Podna (from Louisiana); The Carriage Set; Seven Over Here Club; and Do Si Don'ts.

### INSPIRATION FOR NEW PARENTS

A situation which befalls many square dance clubs is that of impending motherhood which curtails the square dance activity. One bright idea to keep new parents interested in the club and an incentive to bring them back into dancing might be an "honorary society," with pins presented to the prospective parents before the baby comes — and a gift rattle for the baby after it has arrived and they return to dancing!

### Community Singing



# LADIES on the SQUARE

## WHAT ARE THEY WEARING?



①

ONCE AGAIN THE EYE of the Sets In Order camera winks in the direction of the female square dance contingent and comes up with

this quintet of square dancing models with samples of colorful costumes designed just for dancing. Note the gay variety displayed here.



②

### (1) Marie Olivero—El Cerrito, Calif.

Marie is wearing a stunning black cotton georgette squaw dress. The high neck has a Peter Pan collar and the fitted bodice flows into dolman sleeves. The 3-tiered skirt has 4 yards, 11 yards and 18 yards of material in each tier from the waist down. Almost 400 yards of ric rac was sewn to this dress by Marie, who designed and made it. She accents the black and silver combo with a flashing red petticoat and her toreador pants repeat the black and silver of the dress.

### (2) Pat Maynard—Reseda, Calif.

Pat's dress is of electric blue nylon dotted in white. Double ruffles trim the front of the neckline and the puffed sleeves and the full-circle skirt has five rows of ruffles around the bottom. There are ten yards in the bottom ruffle and Pat wears 3 petticoats underneath to make the skirt puff out. This is basically a simple dress design but is made very party-ish by the choice of glamour material and the sparkling jewelry Pat wears with it. The dress was designed and made by Ev Shiffler.



**(3) Bobby Gilchrist—Los Angeles, Calif.**

Bobby's dress is of polished cotton in "Monterey Blue," just matching her eyes. The trim is chantilly lace in champagne color, accented with rhinestones which repeat the blue of the dress. Sleeves are circular, modified "bells," finished on the inside with the same trim as the dress. Waist is modified empire; skirt has 3 tiers. Bobby designed and made this dress.

**(4) Emily Schmidt — Los Angeles, Calif.**

Fair-skinned, dark-haired Emily wears a cotton floral print, in which orange is the predominant color. This is softened by an overskirt of beige organdy. The bodice is banded in orange satin ribbon which criss-crosses from back to front and ties at the waist in front. Emily wears orange jewelry and slippers with this dress. Emily was fortunate in finding her dress "ready-made" in a local shop.

**(5) Louise Pewsey—Altadena, Calif.**

Blue and white striped pillow ticking make this gay jumper, worn by Louise over a red bandana print blouse. The bandana print is repeated in the appliqued chicken design on the circular skirt which is banded at the bottom by 3 rows of black ric rac. The dress is a Nita Smith original.







## STYLE SERIES:

### A BIT OF HEEL AND TOE

**B**ACK IN THE MEMORIES of folks who have been square dancing for ten years or more is the enjoyable recollection of a number of patterns and gimmicks almost forgotten with the passing years.

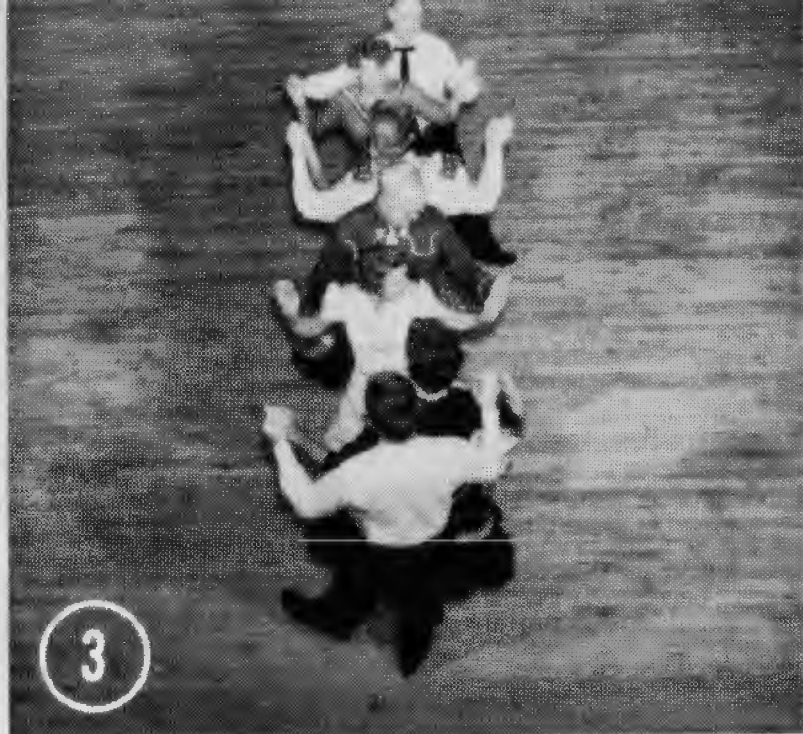
One of the most delightful of these so-called *gimmick* dances was the Hayloft Polka Square or the Heel and Toe Square as it was called by some. To refresh your memory here is one version:

First and third go forward and back  
Forward again and  
Swap and swing in the center of the ring  
Now face the sides  
Split that couple round one and line up four  
Forward eight (1) and back you go  
Face your corners don't be slow  
Sashay eight to the center of the set (2)  
Sashay out, you're not through yet  
Sashay in and form one row  
Heel and toe (3) and out you go (4)  
Heel and toe and in you go  
Heel and toe and out you go  
Heel and toe and in you go (5)  
Now sashay back and form two lines  
Box the gnat across the set  
Right and left back you're not through yet  
Ladies center and back to the bar  
Men to the center with a right hand star  
Go all the way around to the same girl  
Allemande left, etc.

Every once in a while the heel and toe movement will crop up in some singing call.







Recently the dance *Candy Store Lady* featured the movement in its introduction.

**Bow to your corners and to your partners all  
Allemande left with your left hand  
Grand right and left you all  
A right and left 'til you meet your girl  
Then do a do sa do  
All the way round then all get set  
Get ready for the heel and toe  
It's heel (6) and toe (7) to the center (8)  
Now heel (9) and toe (10) right out (11)  
And heel and toe right in  
Then heel and toe and promenade  
You promenade her, serenade her  
She's the little girl that runs the candy store**

The footwork of the heel and toe is not difficult. The shifting of the body weight may appear a bit tricky at first but let's check it out.

Using either a butterfly position, or a semi-closed position as shown here (6), the dancers face the direction that they are going to travel — man left and lady right.

Standing up straight and starting with the man's left foot and the lady's right, extend that foot with the heel down until the heel is just touching the floor without the dancer bending either leg (6). Then, drawing that same foot back and lifting the heel allow the toe of the active foot to just touch the floor near the toe of the inactive foot (7). Next, shifting the weight evenly from one foot to the other, slide to the man's left (8) (side-close-side-turn). Having half turned to face the other way, repeat the procedure starting with the man's right heel and the lady's left (9) then touching that toe (10) and sashay (side-close-side-turn) to the man's right (11).







# HELL IS TEXAS

By Terry Golden, Colorado Springs, Colo.

**P**HILOSOPHERS, artists, preachers, poets, scientists, pioneers, and apparently balladeers, have evolved theories about what Hell is like, how it was started, and where it's located. Disgruntled visitors to the arid southwest, unable

to see the beauty of the desert, have delivered themselves of the opinion that if Hell isn't located there, the Devil must have gotten his ideas there.

The southwest, led by Texas, of course, has always been ready to make the best of a bad situation by laying claim to having the biggest, most, worst, or best of everything bad, if they couldn't figure a way to work it otherwise. Press-agents for several of our southwestern states have sought to claim Hell as having been

The De - vil they say in Hell he was chained, And  
there for thous - ands of years he re - mained, But  
ne - ver com - plained and ne - ver did groan, For he  
planned to start up a Hell of his own, And  
tor - ture and tor - ment the spir - its of men, With - out  
be - ing shut up him - self in a pen; So he  
asked the Lord if He had an - y sand, Left  
o - ver when He got through ma - king the land.



either located near home, or patterned thereafter, but alongside the Texans and Californians the rest of us are amateurs when it comes to bragging. (I suppose Texas and California would argue that we just don't have much to brag about.)

Texas, of course, suffered a severe set-back by the inclusion of Alaska into the United States. Prior to that, Texas had always claimed to be the biggest state in the U. S. Actually this was wrong. New Mexico is bigger than Texas, but it's just piled up higher so it doesn't take up as much space. Texas is spread all over the place. In New Mexico we spend all winter hoping for snow to fall on our mountain peaks so that we'll have water come summer, and then Texas ships in several thousand carloads of Texas Hot Air to melt the snow and make it run down the Rio Grande to irrigate Texas.

We have a would-be politician in New Mexico, (who shall here remain mercifully unnamed), who developed a plan for pumping water from the Mississippi to the high plateaus of New Mexico. Being an aspirant for the federal legislature he showed his capacity to think big by disregarding the factor of cost in effecting such a project. Some Texans had a more practical and economical plan for stealing the same Mississippi water, but for Texas, naturally. They were going to lay a one-inch pipeline from the Mississippi to the so-called "South Plains" of Texas — (the "South Plains" lie extreme west and quite far north). Some unimaginative soul, his mind and spirit circumscribed by the limitations of the east, pointed out that a one-inch line wouldn't supply enough water. The Texans promptly replied, "We can suck as hard as we can blow; so you just go ahead and build the pipeline!"

The song included here is also called "Hell In Texas," and, with appropriate modifications, "The Birth of New Mexico," or "The Birth of Arizona." Lomax's book, "American Ballads and Folk Songs," Macmillan, has a version similar to mine, and another version entitled simply, "Arizona."



The Lord He said, "Yes, I have plenty on hand,  
But I left it 'way off on the bleak Rio Grande,<sup>1</sup>  
And to tell you the truth, the stuff is so poor,  
I doubt it will do for Hell any more.  
But the Devil went down and looked over the truck  
And said that he guessed he was clean out of luck,  
For when he examined it carefully and well,  
He said it was even too dry for a Hell.

But the Lord aimed to get the stuff off of his hands;  
So He promised the Devil He'd water the land  
With some left-over water that wasn't no use,  
That was dirty and stagnant and stank like the  
deuce.  
So the deal it was made and the grant it was given;  
The Lord signed the deed and went back up to  
Heaven.  
The Devil now figured he had all he needed  
To make a fine Hell, and so he proceeded.

He scattered tarantulas over the roads,  
Put thorns on the cactus and horns on the toads;  
He sprinkled the sand with millions of ants  
So a man to sit down must wear soles on his pants.  
He lengthened the horns of the Texian steer  
And added an inch to the jackrabbit's ear.  
He put salamanders in all of the lakes,<sup>2</sup>  
And amongst all the rocks he put big rattlesnakes.

He put thorns and stickers on all of the trees,  
And mixed up the dust with chiggers and fleas.  
He put burrs on the grass and burrs in the sand,  
And invented a bug to blister your hand.<sup>3</sup>  
A cool summer day is a hundred and ten —  
Too hot for the Devil as well as for men.  
And all who remained down in Texas soon bore  
Bites and scratches and blisters galore.

He doubled the buck of the unbroken steed,  
And poisoned the feet of the gay centipede;  
He turned javelinas loose there as well.<sup>4</sup>  
It's a hell of a place we have for a Hell.  
He planted red peppers alongside the brook;  
The Mexicans put them in all that they cook.  
Just eat with a Mexican and you will shout,  
"I've Hell on the inside as well as the out!"

<sup>1</sup>I've heard this rendered "Gila Bend" instead of Rio Grande, by those dedicated to the precept that Hell is Arizona.

<sup>2</sup>Salamanders. The water dog or mud-puppy. Called "huajalote" (an Aztec word), by the Mexicans. A fearsome looking but harmless, lizard-like creature found in ponds, ditches, water holes in many parts of the country. They start, like frogs, as a water-living form that breathes by gills, later transforming to a lung-breathing form and are interesting to biologists as an important evolutionary link.

<sup>3</sup>Blister bug. In the U.S. unique to Texas, I think. (I certainly hope so.) If one squirts on you, the fluid he releases raises a handsome blister. If this is pricked, the fluid runs over your skin and each drop raises another blister.

<sup>4</sup>Javelina. Pronounced *ha-ve-lee-na*. A corruption of the Mexican word *jabalí*. A lithe, scrawny, myopic, stupid, stubbornly brave and ferocious sort of a wild pig that roams the mesquite country of the southwest.



# THIS GREAT BIG SQUARE DANCING WORLD

*By Don Armstrong, Port Richey, Florida*

Before he left on a square dancing tour of Europe earlier this year we asked Don Armstrong to record his thoughts on the activities for Sets in Order readers. Here is his report. Editor.

TO SHARE by the written word all the experiences of such a trip in a page or in a volume would of course be impossible, but here are a few personal impressions in reply to the most commonly-asked question since our return: "What was square dancing like in the places you visited?"

*Great Britain* — Here we had the privilege of working with the English people themselves although some U.S. folks visited the various workshops and dances. Generally speaking, in London, Nottingham, Birmingham and Liverpool, square dances — "American" or "Western" style — are attended by younger people than here in the States, the vast majority of whom are single. Halls are crowded, costuming is comfortable and colorful and dancers enthusiastic and responsive. Almost everywhere square dancing is recovering from a general slump. This recovery is the result of the dedicated work of the local leaders and a general trend toward more relaxed and fun-filled dancing.

Round dance participation is relatively low, perhaps due to the fact that somewhat similar dancing — English Old Tyme — is so widely available. Interest in rounds is increasing and should continue.

Contras were most enthusiastically received and the dancers did a terrific job with them. One of their biggest problems is the general high cost and/or unavailability of suitable records and sound equipment. I also feel that their "recruiting" difficulties are greater than ours not only because of economic and travel restrictions but because so many of the eligible age groups already participate in English Country Dancing, Old Tyme dancing, or ballroom dancing, which is extremely popular everywhere. In addition, both the Old Tyme dancing and the ballroom dancing are done on a competitive basis and are highly organized throughout the country.

*France, Spain and Morocco*—Here we worked primarily with U.S. armed forces personnel, and also with the Royal Canadian Air Force in Marville, France. The dancers came from the same age groups as in the States, were primarily married couples and in most cases actually learned to dance overseas. The average dancer we worked with had between six and eighteen months dancing experience and was a typical, wonderful transplanted American square dancer. Here, too, round dance participation is generally low, but increasing, and the response to contras terrific. Some of the groups had learned several rounds which had become standard in their area and these were enjoyed by almost 100% of the dancers. This was particularly true of the Seville Spin 'n Wheels.

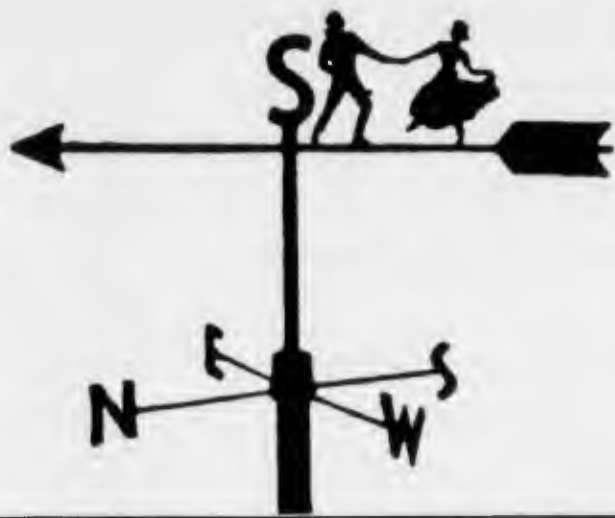
The main problem in service personnel dance groups overseas is that the average couple is on hand about a year before getting into square dancing and then remains at that base such a short time afterward that the turn-over is very high. Perhaps this could be assisted if the square dance groups overseas could develop some sort of "welcome wagon" policy to reach new personnel as they arrive. I cannot say too much about the admiration and respect I hold for the callers whose groups we worked with. In almost every case they inherited their jobs when the previous caller was "rotated" and have stepped in and done an outstanding job with very little outside assistance.

Our outstanding impression of all the fascinating places we visited was one of friendship and fellowship — because we spoke an "international language" of music and dancing. It was wonderful to have never been a stranger.

Don and Marie Armstrong (front row center) are hosted by the Sherifian Squares in Casablanca, Morocco.







# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## British Columbia

The "600" Jamboree held on April 29 at the Chilliwack, B.C., Canada, Senior High Gym turned out to be an "800", after all. Translation: 600 dancers were expected, 800 showed up, plus 500 spectators. The "Terrible Trio" made up of Dawn Draper, Victoria; Barry Garland of Seattle, Wash.; and Al Berry of Hope, B.C., called the turns from 8:30 until midnight. It was a night to remember. —*Dave Vallance*

Meanwhile, at Campbell River, B.C., Cec Dixon is busy with beginner classes and a club called Cull 'n' Clears. In case that is puzzling to you, too, they are a logging camp group at Blodel Camp 5, 20 miles north of Campbell River and the club name uses logging terms. There are at present four clubs in the Campbell area.

## New York

Major Dick Simmons, until lately stationed in Japan and square dancing there, is now up to the same thing at Griffis AFB, New York. He graduated his first class of 53 dancers in February and these were organized into a club. His second class began with 27 new couples. Dick says, "We have emphasized smoothness in the learning of basics and dancing for fun. We have not pushed the new figures at all; we are content to let the others work them out and then, if they become standard, we'll use 'em."

## Pennsylvania

Promenaders Club of Lock Haven, Pa., were looking forward to the visit of Bruce Johnson out of Santa Barbara, Calif., on April 29. They announced the rounds to be used that night as follows: Lady Be Good, Mickey, Button Up Your Overcoat, Happy Two-Step, Kon Tiki, Hot Lips, Mack's Round, Siesta in Sevilla, Sweet Perfume. —*Doc Lentz*

Mac McKenrick of Mac's Barn in Kulpsville, Pa., puts out a brochure called, "A Few Facts about Modern Square Dancing." Among other basic information the brochure states,

"Modern square dancing is the world's greatest social mixer, using a non-alcoholic stimulant called FUN AND FELLOWSHIP."

## North Carolina

The Mayor of Winston-Salem, N.C., proclaimed March 20-25 Square Dance Week. A special square dance was held every night during the week with all the local and area callers getting a real work-out. The main event was held Friday night and all day Saturday when the town was host for the Annual Tar Heel Square Up. —*Johnny McBride*

On May 20 the Star Promenaders of Goldsboro, N.C., hosted the Quarterly Festival Dance of the North Carolina Square Dance Federation. At present a class of some six squares, instructed by Speedy Jett, is going strong. Area dancers are most enthusiastic about the progress being made. They offer an invitation to anyone passing thru, to dance at the USO building on Friday nights or at the Wayne County Memorial Community Center, 8 to 11 P.M. —*Dixie Welch*

## Washington, D.C.

The May 26-28 Memorial Day Square Dance Vacation Camp was held at Kaufmann Camp on Chesapeake Bay, Md. The calling and teaching staff was comprised of the Neil Carsons, Pete Englishes, Art Hackings, Don Horns, Carl Nolands, Clair Youngs. Special guest callers were Des Gourley and Bill Millhouse. —*Jane Hacking*

Washington's annual program of international music and dance was held on May 5-6 at Roosevelt Center Auditorium. The newest state was represented by Hawaiian dancers while the square dances were presented by the Foot 'n' Fiddle and Square Thru Clubs, selected by NCASDLA.

## Louisiana

The Franklin, La., square dance club, the Teche Twirlers (named after the famous bayou) has recently completed a successful drive to increase local interest and gain new members.





## ROUND THE OUTSIDE RING

Five and a half squares of new dancers were graduated at a Jamboree in Franklin on April 29. The club has been fortunate to acquire the services of caller-instructor Jimmy Huff of Lafayette, to teach the beginners. The club's own caller, Huey Peltier, has been calling only a few months but is being well-received and shows a promising future. —Mrs. R. L. Berry

### Kansas

Plans are shaping up for an all-day Square and Round Jamboree to be held at the National Guard Armory in Wichita, Kans., on July 4. There will be clinics and other sessions during the day and a big dance at night. Sponsored by the Swinging Squares, the activities will be headed up by Dena and Elwyn Fresh, Bob Wright, Clarence Lank, George McNabb, plus many others.

The League of Square and Round Dance Clubs sponsored a gala evening of square dancing on April 29 at the Armory in Winfield. M.C.'d by Don Patterson and called by Bob Wright, Albert Frost, Russ Larson, Ray Pierce, Willard Palmer and Gaylon Shull, the dance was followed by a delicious breakfast and more dancing until the wee sma's. Flirts and Skirts Club was the host. —Shirley Hockett

New officers of the Kansas Round Dance Assn., Inc., are Frank Lanning, Pres., Frank Buchan, Veep; Harry Snell, Secy.-Treas. Directors are Robert Anton, Val Poarch and Baker McDill.

### Minnesota

The beautiful new senior high school in Detroit Lakes, Minn. was the locale for the 10th Annual Minnesota Folk Dance Federation Convention on June 9-11. Johnny LeClair of Riverton, Wyo., was the featured caller, with state callers also on the roster. Elwyn and Dena Fresh from Wichita, Kans., taught the rounds. Folk dances and contras were scheduled, as well. —Gordon Pierce

### Nebraska

The 5th Annual Mid-State Square Dance Festival sponsored by Bar Nothin' and Harold's Squares of Columbus, was held on April 29 at

the National Guard Armory. The Dick Hufnagles were programmed for rounds; Harold Bausch for squares. Intermission entertainment included the exhibition group of young square dancers, the Midwest Promenaders of Sioux Falls, S.D. —Carl Barnes

The opening dance of the Wings and Swings Square Dance Club, the newest in the Omaha area, was held on April 15 at the Service Club, Offutt AFB. This was also the graduation dance for 28 couples who had been instructed for 15 weeks by Bob Fields. Wings and Swings is directly attributable to the efforts of Les and Doris Blackard, formerly of Madrid Squares, Spain. Upon their arrival at Offutt they found no actively participating Base Square Dance Club. Their initiative, energy, hard work and love of square dancing is bearing wonderful fruit. —Robbie Robinson

The summer dances in Lincoln, Nebr. started on May 13, with a 25th wedding anniversary celebration for the Harold Heidenreichs. The dances will continue thru Sept. 9 at Antelope Pavillion. —Edith Green

### South Carolina

In South Carolina the Augusta Promenade will be held in the air-conditioned Bell Auditorium on July 27-29, under sponsorship of the Augusta City Recreation Dept. and Palmetto Promenaders. The Gene Baylises, Bill Stephenson, Ed Merrick, Irv Elias, Dick Fox, Al Brothers and Harry Lackey are in charge of the program. —Malcolm Dailey

Mac and Helen McGuire have just graduated a group of high school age dancers in Greenville. They have formed a club called the Whirlaways. There are four squares in the group; another four squares are in process of being taught.

On May 20 the Skyland Twirlers and Sylvan Squares presented their first Annual Spring Festival at Asheville. Bud and Lily Plemmons are the callers for the two clubs sponsoring.

—Mac McGuire

### Ohio

The Miami Valley Round Dancers, sponsored by the Dayton, Ohio, Bureau of Recreation, present their 6th Annual Summer Week-End of round dancing with the Frank Hamiltons, on July 9-10 at Community Club Pavilion. Contact Margaret O'Hara, 3109 Braddock St., Kettering 20, Ohio, for details.



# **ROUND THE OUTSIDE RING**

The 2nd Annual Get-Acquainted Picnic and Square Dance for the Ohio Midwest Dancer subscribers will be on July 29 at Shelter House, Cleveland Metropolitan Park. The Walter Meiers, the magazine's editors, will be on hand.

Jack Hosken of Chagrin Falls, O., will call for Bucks and Dears of Bedford on 4th Saturdays, beginning in September. He will alternate with Bill Jordan. —*The Huffmans*

The Ohio State Corporation of Square and Round Dance Clubs, headed by Carrie Pittman of Akron as president, held their 1961 State Convention in Toledo; in 1962 the site selected is Dayton. At the present time, eight areas send two representatives each to the quarterly meetings and to the annual meeting, held at the time of the state convention.

—*Martie Best*

East Central Ohio Callers' Assn. members called at the East Central Ohio Federation Festival on April 30 at Martins Ferry High School.

—*Mary Michl*

## **Montana**

Great Falls, Mont., held its 13th Annual Spring Festival on June 3 at the High School Gym. Headliners were Penny and Ross Crispino of Nampa, Ida., who handled both an afternoon workshop in squares and rounds and the evening festival program. The festival was sponsored by the Great Falls Recreation Dept. and the Great Falls Council.

—*M. O. Artz*

## **California**

Northern California Square Dancer's Assn. has elected the following officers for the next year: Geo. Norton, Pres.; Turk Turcott, V.P.; Dick Crooke, Secy.; and Larry Butzer, Treas.

Officers of the Heartland Federation, in the area east of San Diego, Calif., are Fred Richey, Bernie Gates, Jay Hungeford and John Akers. Modesto Associated Squares have Vern Carriker, Elmo Wallace, Jack Daniel, Gloria Gardella and Bob Seacrest.

A newly organized association in the Redwood area of California is appropriately titled Redwood Region Square and Round Dancers' Assn. Their officers are Keith Clark, Hank Frey,

Nan Larson and Tanya Currier. They held their first Jamboree on June 4 from 1-5 P.M. at Humboldt County Fair Exhibit Building, Ferndale.

Associated Square Dancers of Superior California hosted the California Council of Associations at Sacramento on May 13, with Floyd Johnson, prez, at the helm. Among subjects discussed were teen-age associations, the possibility of "lobbying" for square dancing, the State Convention and National Convention. The representatives adjourned to dine at the Buckboard Restaurant and then whooped it up dancing to Lee Helsel with the Highwaymen.

—*Bill Stapp*

## **Idaho**

The 7th Annual "Funstitute" at McCall, Ida., will be held July 7-9 presented by the Intermountain Square Dance Association. The setting is beautiful Payette Lake.

Leif and Emma Cox run a dude ranch where there are three separate square dance parties this summer. Don Rising called on June 17; the Crispinos are scheduled for July 29 and Doug Hislop for August 12.

The Sagebrush Shufflers of Mountain Home, Ida., celebrated their 3rd Annual Square-A-Rama in conjunction with Armed Forces Day on May 20.

—*Alice Atwood*

The Idaho Falls Promenaders held their 4th Annual Summer Jamboree at Old Faithful Lodge in Yellowstone on June 10. The club's caller, Bill Brandon, went along to officiate at the mike.

—*Irvin Butler*

Meet some cutie dancers from Sinclair, Wyo. They are from 4 to 8 years of age and do some exhibition dancing. They are all children of dancing parents in the Promenaders' Club.

—*Photo by Bob Myers*





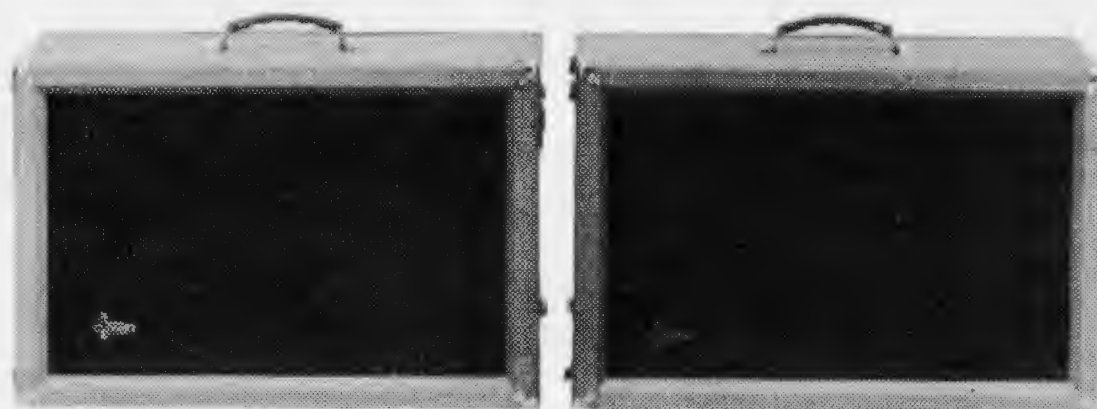
# NEWCOMBS

— WE HAVE THEM ALL —

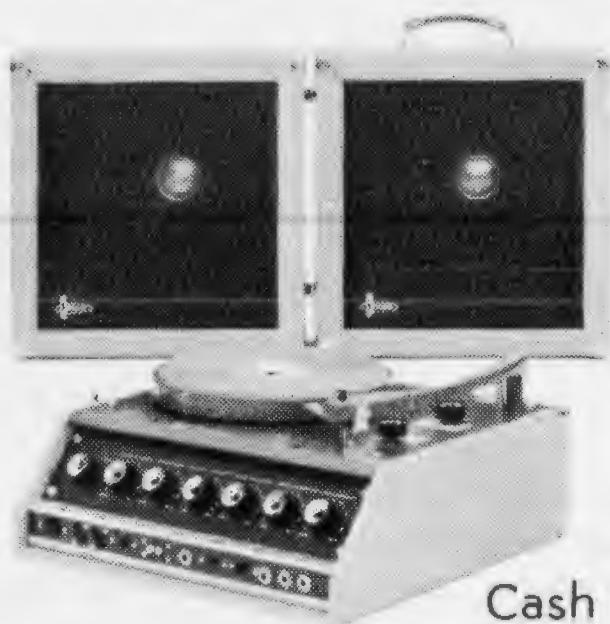
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### TR 1640 M HF 2

\$244.00 cash price  
\$82.00 DOWN and  
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### TR 1640-2

\$209.50 cash price  
\$70.00 DOWN and  
\$12.79 per mo. for 12 mos.

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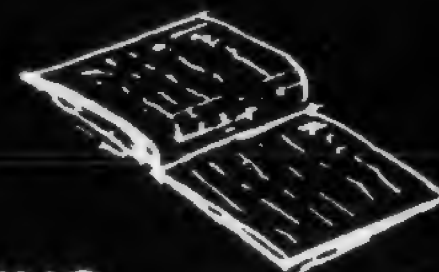
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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

July 1961

**A** GAIN WE THANK George Elliott for pulling these old-timers out of the notebook so that they may be enjoyed along with many of today's combinations. We're not always too sure just whom to credit as the originators of many of these goodies and so, we've decided to go ahead and credit where we could and not credit where we weren't too sure.

## PROVEN DANCES

### WITH AN UP-TO-DATE LOOK

#### GRAND SASHAY

Allemande left with your left hand  
Here we go in a right and left grand  
Hand over hand in the usual way  
Meet your own and grand sashay  
Do sa do your lady fair  
Catch her right and balance there  
Pull her by  
On to the next  
See saw left the lady fair  
Catch her left and balance there  
Pull her by  
On to the next  
Do sa do the lady fair  
Catch her right and balance there  
Pull her by  
On to the next  
See saw left the lady fair  
Catch her left and balance there  
Pull her by  
On to the next  
Go right and left grand.

#### LIGHTED LANTERN SCRAMBLE

Forward eight and back with you  
Two and four a right and left thru  
One and three a right and left thru  
Turn her twice don't take all night  
Two head ladies chain to the right  
Face to the middle like you always do  
Two and four square thru  
Go all the way, when you get thru  
Circle four with the outside two  
One full turn  
Inside couples rip and snort  
Pull 'em thru and line up four  
Forward eight and back once more  
Four girls go forward and back  
With the opposite lady do sa do  
Once around on heel and toe  
Same two girls hook a right elbow  
All the way round to the opposite Joe  
For a left allemande.

#### SHOOTING STAR

Original dance by Bob Hall, Glendale, Calif.

Allemande left and a right to your girl  
It's a wagon wheel and you leave her whirl  
Catch her by the left for a do paso  
Corner by the right and around you go  
Back to your own a left hand swing  
Girls star right in the middle of the ring  
Gents promenade go the other way round  
Pass her once, don't fall down  
Next time it's a left hand swing  
Once and a half  
Gents star right in the center of town  
Girls promenade go the other way round  
Pass her once we're off to the races  
Next time around, pass nose to nose and all  
trade places  
Ladies star left and the gents promenade  
Pass her once and hold your hat  
Next time around box the gnat  
And the gentlemen star  
Girls promenade not too far  
Pass her once on a heel and toe  
Next time around hook a right elbow  
Find old corner, a left allemande . . . .

#### HARLEM ROSETTE

First and third you bow and swing  
Take your lady to the side of the town  
Circle up four and don't fall down  
Head gents break and make two lines  
Forward eight and back in time  
Head couples California twirl  
Gents hook left go four in line  
One full turn  
Spread the star across the set  
Girls duck under face the set  
Here the caller can ad lib the first time and say:  
Girls don't let go, duck under the boys' arms,  
turn back, reach free hands across and join  
hands  
Take a little ride on the pretty rosette  
Here caller will say:  
Hang on tight  
Lean back and buzz step to the left  
Be sure to let 'em buzz a while  
Now drop right back and circle four  
Two ladies chain across the floor  
Turn your girl and circle four  
Now star by the right with the pretty little thing  
Then the head gents lead to an eight hand ring....  
If side couples California twirl men will be on  
ends of the line and they can duck under and  
face the set.



### DIXIE THRU THE LINE

By Bob Tripp, Los Gatos, Calif.

Two and four a right and left thru  
Turn that girl like you always do  
Forward eight and back that way  
All four couples do a half sashay  
Head two gents lead to the right  
Circle up three with all your might  
Head gents break and form a line  
Go forward up and back in time  
Just the gents do a do sa do  
Back to back and around you go  
Make an ocean wave, you're doing fine  
Girls Dixie chain right thru the line  
First girl left, the next one right  
Allemande left, don't take all night

### BREAK

By Bob Dennington, San Diego, Calif.

One and three right and left thru  
Turn your girl the usual way  
While two and four do a half sashay  
Heads go forward back to town  
Star thru left hand around  
Box the gnat with the ones you found, let 'em go  
Dive thru, star thru, allemande left.

### MORE DOUBLE TROUBLE

By Joe Barcelow, Iona, Mich.

Head two ladies chain across  
Turn 'em boys, a brand new boss . . .  
One and three star thru, don't be late  
Half square thru and separate  
Come behind the sides and star thru  
While two and four half square thru  
Separate, around one, face those two  
Circle four, full turn you're doing fine  
Side gents break and make a line  
Forward eight and back with you  
Double star thru, right, left, keep in time  
Facing out you've got two lines  
Now bend the lines, go up and back  
Right to the opposite, box the gnat  
Right and left thru the other way back  
Turn your girls and cross trail thru  
Allemande left . . .

### SATAN'S NIGHTMARE

By Vic Willson, Garden City, Kansas

Heads go forward and back with you  
Forward again go square thru  
Count four hands and after that  
Sides divide and box the gnat  
Heads you frontier twirl  
Square thru in the center once more  
Count four hands and after that  
Sides divide and box the gnat  
Heads you frontier twirl  
Square thru in the center once more  
Count four hands and then one more  
Sides divide and box the gnat  
Allemande left right after that . . .

### PAR ONE

By George Vagtborg, San Diego, Calif.

Forward eight, back away  
All four couples half sashay  
Heads separate, behind the sides, star thru  
Sides pass thru, split those two  
U-turn back, right and left thru  
Turn your girl, then half square thru  
Doing fine, bend the line  
Forward eight, back away  
Center four, half sashay  
Square thru three-quarters the way  
Count to three, there she be, allemande left . . .

### DIXIE SQUARE THRU

By Ham Wolfrim, Toronto, Canada

Side two ladies chain to the right  
Turn 'em boys don't take all night  
Now one and three do a right and left thru  
Turn 'em boys that's what you do  
New head ladies face your corner, box the gnat  
Then square 'em up we'll dance like that  
Four little ladies go forward up and back  
Forward again, left half square thru  
It's a Dixie chain, get on thru  
Girls turn back, left allemande.

### ★ SINGING CALL

### ROW, ROW, ROW

By Harold Bausch, Leigh, Nebraska

Record: Keeno 2180, flip.  
OPENER, BREAK AND ENDING  
Four ladies promenade that ring  
Well get on home and then you swing, swing,  
swing  
Then you turn to an allemande left  
A right and left grand  
Meet your pretty baby, gonna take her by the  
hand  
And then you promenade  
Right up the river and you row, row, row back  
home  
Now it's all around your corner  
Come back and swing your partner  
Oh you swing, swing, swing  
FIGURE  
Head couples promenade you do  
Just half around and then you half square thru  
And with the sides you do a right and left thru  
Then do a half square thru  
In lines of four California twirl, face a brand new  
girl  
Square thru three-quarters round  
Allemande your corner, promenade your own  
girl around  
Gents roll in a left face whirl  
Promenade a brand new girl  
And then you row, row, row  
TAG AT END  
I really mean it! You swing, swing, swing.

### SPECIAL WORKSHOP EDITORS

Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor



## GOOD WORKSHOP

### TREK TRACKER

By Fred Applegate, La Mesa, Calif.

Head ladies chain across with you  
Two and four a right and left thru  
Allemande left the corner maid  
Come back one and promenade  
One and three you backtrack  
Do sa do the opposite Jack  
Same four a half square thru  
Girls square thru three-quarters round  
Men turn back and left square thru  
Count four hands and pull 'em thru  
Bend the line do a half square thru  
Men square thru three-quarters round  
Girls turn back and left square thru  
Count to four like you always do  
Bend the line and half square thru  
Girls square thru three-quarters again  
All eight turn back do a Dixie chain  
Girls turn back left allemande.

### LETTUCE TURN

By Bill Hansen, Santa Barbara, Calif.

Heads go right and circle up four  
Head gents break and line up four  
Go forward eight and back once more  
Now right and left thru across the floor  
With a full turn around and facing out  
Turn alone and face back in, bend the line  
Forward eight and back right out  
Arch in the middle, the ends duck out  
Around one, then down the middle  
Right and left thru across I say  
All four couples do a half sashay  
Allemande left . . . .

### MOVE OUT

By Ben E. Stark, Key West, Fla.

One and three half sashay  
Up to the middle and back that way  
Same two couples star thru  
Right and left thru the outside two  
Turn your girl and dive thru, substitute  
Half square thru in the middle, son.  
Separate and go round one, pass thru  
Right and left thru, turn her now and dive thru  
Substitute, right and left thru  
Turn your girl and pass thru, half square thru  
the outside two  
Two lines go out and back with you  
Bend the line and half square thru,  
Those who can half square thru,  
All four couples California twirl  
New head couples lead right, circle up four  
Break to a line  
Two ladies chain, you're doing fine  
Turn her now and bend the line  
Pass thru across the world  
Arch in the middle for a Dixie twirl  
Two ladies chain is what you do  
Now right and left thru across the lane  
Turn her now and Dixie chain  
Ladies go left, gents go right  
Look out, man, should find your corner, left  
allemande.

### CANDY

By John Ward, Alton, Kansas

Head two ladies lead to the right  
Circle up three you're doing fine  
The ladies break and make a line  
The lonesome boys go up and back with you  
Pass thru turn to the left and go round two  
Line up four here's what we do  
Just the boys go up and back  
Do a left square thru in the center track  
Four hands round and watch it, man  
Corners all left allemande.

### CAROL'S CAPER

By Bob Hayden, Lake Jackson, Texas

Head two ladies chain to the right  
Turn 'em left, hold on tight  
Two and four a right and left thru  
Turn 'em around and hear me say  
All four couples a half sashay  
Heads go forward and back that way  
Forward again and square thru  
Four hands around just like that  
Face the sides and double the gnat  
Box it over and box it back and watch it man  
Lady on your LEFT, left allemande, etc.

Note: be sure you get the lady on your left, not the lady in front, then come back to your original partner, the gents on the inside will actually do either a  $\frac{3}{4}$  left allemande and a  $1\frac{3}{4}$  turn to get original partner.

## ★ SINGING CALL

### ONE DOZEN ROSES

By Vince Spillane, Sydney, Australia

Record: MacGregor 8805, flip

INTRO, BREAK, ENDING

(Well you) allemande left your corner  
Turn a right hand round your partner  
The gents star left and travel it along . . . .  
Turn a right hand round your partner  
Then allemande left your corner  
Weave the ring and sing a little song . . . .  
Do sa do your partner, right shoulders once  
around  
Then gents star left, the girls stay there until he  
comes round  
Take your own and promenade her  
Take her home and serenade her  
Swing her, she's the one you love  
FIGURE  
Head two couples square thru  
Count to four around inside you do  
Face the sides and do a right and left thru . . . .  
Dive thru, pass thru, right and left thru the  
outside two  
Dive thru and swing your own so true . . . .  
(And then) you allemande left your corner  
Your own a right hand swing  
Box the flea with the corner girl  
And promenade the ring  
Give her one dozen roses, put your heart in  
beside them  
Swing her, she's the one you love.  
Sequence: Intro, Figure twice for heads, break,  
figure twice for the sides, ending.



## LONG TIME FAVORITE

### LINGERING LOVERS

By Merle and Phyllis, Johnson, Torrance, Calif.

**Record:** Grenn 14025

**Position:** Butterfly—M back to COH.

**Footwork:** Opposite throughout — directions for the man, woman does counterpart except where shown.

**Intro:** Wait 1 meas; Step, Touch, Step, Touch; Roll, 2, 3, Touch; Step, Touch, Step, Touch; Roll, 2, 3, Touch; Twirl, 2, 3, 4; Step L LOD, touch R, step R RLOD, touch L; Roll LOD—M LF, W RF; step R RLOD, touch L, step L LOD, touch R; Roll RLOD—M RF, W LF; as M walks 4 steps LOD, W does 2 RF twirls LOD under M's L and her R arm; ending OPEN pos facing LOD.

**Meas:** DANCE

**1-4** Fwd, Close, Bk, Close; Fwd, Close, Fwd, Point; (W—Roll, 2, 3, Point;) Bk, Close, Bk, Point; (W—Wrap, 2, 3, Point;) Two-Step,, Step, Close; (W—Two-Step,, Roll, 2;)

Step L LOD, close R, step bk L RLOD close R; step L fwd LOD, close R, step L fwd LOD, point R fwd; (W—releasing joined hands, roll RF dia. fwd and twd wall R, L, R, point L fwd;) step bk R RLOD, close L, step bk R RLOD, point L fwd; (W—joining hands again, wrap L, R, L, point R fwd;) in WRAPPED pos, both do a quick two-step slightly fwd (2 counts), M step R in place, close L; (W—releasing M's R and her L hands only, roll across in front of M LF to his L side L, R end facing LOD, W on inside;)

**5-8** Fwd, Close, Bk, Close; Step, Swing, Step, Touch; Side (Pivot), Point, Bk, Close; (W—Side (Pivot), Point, Turn, 2;) Dip, —, Recover, —;

Step fwd R LOD, close L, step bk R RLOD, close L; step fwd R LOD, swinging joined hands fwd swing L fwd, turning bk to bk, step L, touch R to L; step R RLOD pivoting to face LOD, point L fwd, step bk L RLOD, close R; (W—step L RLOD pivoting to face LOD, point R, step bk R RLOD pivoting RF to face partner, close L;) Dip bk RLOD on L, hold, recover, (weight on R), hold; (W—maneuvers to OPEN pos on last ct)

**9-16** Repeat meas. 1-8 except stay in CLOSED pos, on last count.

**17-20** Side, Close, Cross, —; Side, Close, Cross, —; Step, —, Hook, —; (W—twirl, 2, 3, Touch;) Pivot 2, 3, 4; (W—around, 2, 3, Touch;)

Step L side twd COH, close R, cross L front of R, (W—behind) hold; step R side twd wall, close L, cross R front of L, (W—behind) hold; step L turning to face COH, hold, hook over L, hold; (W—twirl RF into center R, L, R under M's L and her R arm to assume semi-closed pos both facing

RLOD, touch L;) while holding hooked pos, M pivots 1/4 LF to face wall, changing weight to R foot; (W—walk around M—L, R, L, taking CLOSED pos, touch R;) **21-24** Side, Behind, Side, Front; Side, Behind, Side, Front; Bal Fwd, Touch, Bal Bk, Touch; Bal Apart, Touch, Bal Together, Touch; In closed pos a double grapevine in LOD, turning to semi-closed pos on last ct; step fwd L, touch R, step bk R, touch L; step side L (open pos) touch R, step side R, touch L;

**25-40** Repeat meas 1-16 ending in CLOSED pos M's bk to COH.

**Tag:** Step Apart, Bow, Step Together, Touch; Step, Touch, Step, Touch; Roll, 2, 3, Touch; Step, Touch, Step, Through; Roll, 2, 3, Touch; Twirl, 2, 3, 4; Dip, —, Recover, —; Bow & Curtsy

With M's R & W's L hands joined step apart, bow, step together taking butterfly pos, touch L; Next 5 meas same as Intro; assuming closed pos after the twirl, dip bk L twd COH, hold, recover, hold; step bk L and bow.

## LIVELY

### PERKY

By Bryce and Elner Reay, Dayton, Ohio

**Record:** SIO X 3123

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M

**Intro:** Standard acknowledgement

**Meas:**

**1-4** Walk Fwd, 2; Point Fwd, Step Back; Walk Bwd, 2; Point Bwd, Step Fwd;

Starting on M's L walk fwd LOD two steps L, R; point L fwd, step bwd RLOD on L; continue bwd RLOD two steps R, L; point R bwd, step fwd twd LOD on R.

**5-8** Two-Step Fwd; Two-Step to Face; Change Sides, 2; 3, 4;

Starting L do two two-steps fwd in LOD turning to face partner last part of second two-step: change sides in four steps (W going under M's R and behind the M) making one complete turn to end facing LOD again — change hands to inside hands joined.

**9-12** Repeat action of meas 1-4 except M now on outside.

**13-16** Repeat action of meas 5-8 except W cross under M's L arm and ending in BUTTERFLY pos, M's back to COH.

**17-20** Side, Behind; Side/Close, Side; Apart, 2; Back/Close, Step;

In Butterfly pos step swd L in LOD, step R behind L; do a sideward two-step in LOD; starting bwd R, move away from partner (M twd COH, W twd wall) two steps R, L; do a backward two-step.

**21-24** Side, Behind; Side/Close, Side; Together, 2; Fwd/Close, Step;

Remaining away from partner step sideward L in LOD, (step R behind L; do a



sideward two-step in LOD; starting fwd R move twd partner two steps; do a fwd two-step coming back to BUTTERFLY pos.

**25-28 Roll LOD, 2; Side/Close, Side; Roll RLOD, 2; Side/Close, Side;**

Starting from Butterfly pos with M's back to COH and using trailing hands to assist each other with a slight pull thru, do a L face (R for W) solo roll down LOD in two steps; do a side two-step in LOD; roll back down RLOD in two steps; do a side two-step in RLOD ending in OPEN pos facing LOD.

**29-32 Fwd Two-Step; Fwd Two-Step; Turn Away, 2; 3, 4;**

With inside hands joined do two fwd two-steps: turn away from partner (M L face, W R face) in four steps making a complete circle to come back to place ready to start pattern again.

DANCE GOES THRU THREE TIMES then Slow Twirl, Bow and Curtsy.

**PEPPY TWO-STEP**

**PONY TAIL HOP**

By Roger and Jean Knapp, Corpus Christi, Texas

**Record:** Lloyd Shaw Recording #238-45 "The Surrey with the Fringe on Top"

**Position:** Facing. Man's R and woman's L hands joined. M's back to COH.

**Footwork:** Opposite throughout. Instructions for man unless otherwise indicated.

**Intro:** Four measures of 4/4 time.

**Wait Two Measures; Two-Step Apart; Two-Step Together;**

Two-step to M's L and W's R away to arms' length from each other; two-step to M's R and W's L back together and face each other to start:

**Meas:**

**1-4 Side, Behind, Side, Front; Side, Behind, Forward, Swing; Roll, 2, 3, Touch; Step, Close, Step, Touch;**

In facing position, M's R and W's L hands joined, grapevine four steps in LOD (side, behind, side, front); continue grapevine for two more steps (side, behind) step forward on L into open pos, to swing M's R and W's L foot across in front; stepping on the swung foot, **change sides**, M rolling R-face and W L-face (W going in front (LOD) of man) in 3 steps — R-L-R and touch L on the 4th count, ending facing partner, M's back to wall; join M's L and W's R hands and do a sideward two-step to M's L in RLOD and touch R;

**5-8 Side, Behind, Side, Front; Side, Behind, Forward, Swing; Roll, 2, 3, Touch; Twirl, 2, 3, Touch;**

In facing position, M's L and W's R hands joined, grapevine four steps in LOD (side, behind, side, front) starting with M's R; continue grapevine for two more steps, step forward on R into open pos, to

swing L across in front (W's R); stepping L-R-L, **change sides** again, M rolling L-face and W R-face (W going LOD of man) in three steps — face ptr and touch R; **change hands** to M's R and W's L and under these hands twirl W L-face in three steps and touch, to face ptr, while M does a two-step to R (RLOD) and touches L to end in open position, facing partner.

**9-16** Repeat measures 1-8, ending in open position, facing LOD.

**17-20 Run, 2, 3, Hop; Run, 2, 3, Hop; Rock Fwd, Rock Back; Two-Step Forward;**

In schottische rhythm, run forward three steps, L-R-L, and hop on L; run forward again three steps, R-L-R, and hop on R; rock forward on L and hold one count, rock back on R and hold one count; starting M's L, do a two-step fwd in LOD, ending with weight on M's L and W's R foot.

**21-24 Run, 2, 3, Hop; Run, 2, 3, Hop; Rock Fwd, Rock Back; Two-Step Fwd (Face);**

Repeat measures 17-20, starting with M's R foot, and end with weight on R foot, facing partner.

**25-28** Repeat measures 1-4.

**29-32** Repeat measures 5-8.

**33-36 Two-Step Turn; Two-Step Turn; Twirl, —, 2, —; Twirl, —, 2, —;**

In closed position, progressing LOD, do two turning two-steps; Twirl lady R-face under joined hands (M's L, W's R) twice in four slow steps.

REPEAT ENTIRE SEQUENCE AS ABOVE, ENDING WITH BOW AT END OF MEASURE 36.

**CONTRA CORNER**

**MARTHA WASHINGTON**

This is a rather simple but moving contra drill that utilizes a number of the more common contra basics. While traditionally it was connected to another tune, the record TAVERN IN THE TOWN (Windsor 7118) phrases well and also gets through to square dancers quickly. I have tried this in a circle and find that it works well if there are enough people and the hall is large enough.

1 - 3 - 5 crossed over

— — — — **With the one below you balance**  
— — **And balance again** — — **Now swing that girl**  
— — — — **Put her on the right, Go right and left thru**

— — — — **Take your time, Go right and left back**  
— — — — — **Two ladies chain**

— — — — **Turn the girl and chain right back**  
— — — — **With the couple across you half promenade**

— — — — — (then a) **right and left thru**  
— — — — — **Balance forward and back**  
— — **Now circle half** — — **Go right and left thru**

(The men face left and the girls face right)

**With the one below you balance (go)**

On alternate sequences call: "Cross Head and Foot" during the last 8 measures.



### GRAND STAR THRU

By Chappie Chapman, Encino, Calif.

First and third wheel around  
Pass thru with the first old two  
On to the next, star thru,  
Dive thru, pass thru  
Swing with the outside two  
Allemande left the corner maid  
Come back one and promenade  
Two and four wheel around  
Pass thru with the first old two  
On to the next old two, star thru  
Dive thru, pass thru  
Swing your own, then promenade home.

### ALLEMANDE BREAK

By Tonto King, Ardmore, Okla.

Allemande left, don't get sore  
Partner right, turn back four  
Left, right, left, about like thar  
Right to the next, box the gnat  
Pull her by  
Swing the next that's what you do  
One and three go right and left thru  
Two and four lead to the right  
Circle up four, don't take all night  
All the way around, and a little bit more  
Head gents break, two lines of four  
Forward eight and back with you  
Bend the line, square thru  
Count four hands, hear me cry  
Right to Mama, pull her by  
Allemande left.

### TREADMILL TRAVELER

By Wendell Abbott, Stockbridge, Mich.

One and three bow and swing  
Forward up and back to the ring  
Turn opposite lady by the right hand  
And partner lady by the left hand round  
Back to your opposite star thru  
Then right and left thru and turn your Sue  
Pass thru to the outside two  
Turn opposite lady by the right hand round  
New partner lady by the left  
Back to your opposite a right and left thru  
Turn on around and dive thru  
Then pass thru, turn opposite lady by the right  
hand round  
And partner lady by the left  
Back to your opposite, star thru  
Then square thru three-quarters round  
'Til you're facing out  
Now forward out and back  
Then bend the line two by two  
Everybody half square thru  
Those in the middle square thru  
Three-quarters round while the outside four  
Frontier whirl, then everybody  
Left square thru three-quarters do  
Come into the middle and square thru  
A full square thru and a quarter more  
Count five hands in the middle of the floor  
While the outside four Frontier whirl  
Left allemande.

### HOLD THAT LINE

By Singin' Sam Mitchell, Tucson, Ariz.

Head two ladies chain to the right  
New head ladies chain across  
Head gents and the corner girl, box the gnat  
Square your sets just like that  
Four gents lead to the right and circle four  
Side gents break, make lines of four  
Forward eight and back with you  
Inside couples a right and left thru  
Same two couples a half sashay  
Go forward eight and back that way  
Forward again a right and left thru  
Turn on around same ladies chain  
Now chain the ladies down the line  
That's corner, left allemande . . .

### CHARLIE'S DIXIE CHAIN

By Charles J. Turpin, New Orleans, La.

First and third go forward up and back you do  
Then face your partner and star thru  
Both turn right and follow your Jane  
Go round two for a Dixie chain  
Lady go left — gent go right  
Go round two — go into the center and star thru  
Then box the gnat across from you  
Change girls and star thru  
Then right and left thru and turn 'em too  
The inside arch-dive thru  
Then star thru and pass thru  
Both turn right — follow your Jane  
Go round two for a Dixie chain  
Lady go left — gent go right  
Go round two — go into the center and star thru  
Then box the gnat across from you  
Change girls and star thru  
Then right and left thru — turn 'em too  
The inside arch — dive thru then star thru  
Right and left thru — turn 'em too  
Allemande left — grand right and left

### EASY DOUBLE STAR THRU

### SWITCH HITTER A LA SAM

By Sam Grundman, Berkeley, Calif.

One and three half sashay  
Star thru across the way  
Split the sides go round one  
Line up four, go forward and back  
Just the ends star thru  
U turn back and star thru  
Double star thru with the outside two  
U turn back and circle four  
Once around don't be short  
Inside two rip and snort  
To a line of four go forward and back  
Just the ends star thru  
U turn back and star thru  
Double star thru with the outside two  
U turn back and circle four  
Once around and don't be short  
Inside two rip and snort  
To a line of four go forward and back  
Just the ends star thru  
U turn back and star thru  
Allemande left with your left hand.



### **MEN TAKE LEAD**

By Gordon Blaum, Miami, Florida

Head two ladies chain to the right  
Head two couples right and left thru across  
the way  
While the side two couple do a half sashay  
Heads double star thru, separate around one  
four in line  
Forward eight and back with you  
Forward again and pass thru, wheel and deal  
Men square thru three-quarters around  
Allemande left . . . .

### **KEEDOS**

By Dan Weigle, Westover A.B., Mass.

First and third go forward and back  
Forward again and star thru  
Right and left thru, turn your girl  
Pass thru, star thru  
Right and left thru, turn your girl  
Star thru, dive thru  
Substitute  
Pass thru, star thru  
Right and left thru, turn your girl  
Star thru, dive thru  
Substitute  
Star thru, pass thru  
Separate go round one  
Four in line you stand  
Forward four and back you sail  
Forward again and cross trail  
Two men, two girls together in line, must act  
as a couple on the cross trail.  
Meet that gal, catch all eight  
With the right hand half around  
Back by the left, allemande thar  
Back her up, boy, in a left hand star  
Throw in the clutch, left allemande.

### **MICK'S MIX UP**

By Mickey Lawrence, Portland, Ore.

One and three move up to the middle and back  
Pass thru and U turn back  
Swing that opposite gal around  
Face to the middle and star thru  
Do a right and left thru  
A full turn and face out  
Separate, go round two  
Round two that's "whatcha" do  
Swing the girl that's facing you  
Now face the middle and star thru  
Pass thru and circle four  
Go one full turn, once around  
Outside two dive thru, star thru  
Do a right and left thru  
A full turn and face out  
Separate, go round two  
Round two that's "whatcha" do  
Swing the girl that's facing you  
Now face the middle and star thru  
Pass thru and circle four  
Go one full turn, once around  
Outside two dive thru, California twirl  
Allemande left . . . .

This call allows the heads to start working,  
but at the same time brings the sides in to  
work before the allemande.

### **PROMENADE BREAK**

By Bill Peterson, Detroit, Michigan

One and three wheel around, star thru  
Right and left thru and turn your girl  
Dive thru, pass thru, right and left thru  
Dive thru, pass thru, star thru  
Cross trail and there's old corner  
Allemande left.

### **PLAIN AND FANCY**

By Henry A. Drum, Haverton, Pa.

Four ladies chain across the ring  
Meet 'em boys with a left hand swing  
Gents star right across the way  
Wheel your girl and promenade  
Don't slow down, one and three wheel around  
Pass thru the first ole two  
Then right and left thru with the next ole two  
Wheel 'em round then whirl away  
Half sashay, box the gnat across the way  
Pull 'em by, then pass thru the first ole two  
Right and left thru with the next ole two  
Wheel 'em round, then whirl away  
Half sashay, box the gnat across the way  
Pull 'em by, bend your line  
Then forward eight, eight fall back  
Cross trail thru, then turn right back  
Forward eight and back you hop  
Cross trail thru to a wrong way hot  
Your corner lady with a left hand round  
Your partner right all the way around  
To your right hand lady with a left  
Partners right, give her a twirl  
Then promenade your pretty little girl.

### **★ SINGING CALL**

### **CHEROKEE MAIDEN**

By Billy Lewis, Dallas, Texas

Record: Bogan 1130

BREAK

Do si your corner, then see saw your taw  
Gents star right, it's once around you go  
You turn your partner by the left  
And then your corner right you know  
Partner left do a double do paso  
One night when the moon was bright we sang  
an old love song  
And I took her for my own, promenade and sing  
Do two complete do pasos while caller sings  
the above two lines.  
Oh straight as an arrow flies, promenade to  
paradise  
She's my little chick-a-dee, my little Cherokee  
maiden tonight.

FIGURE

Heads promenade, go just half way around  
Lead to right and circle to a line  
Go forward up and back  
Then you cross trail Jack  
Allemande left and weave around that ring  
Go in and out around until you meet your maid  
Then you do a little do sa do  
Take the corner, promenade  
Oh straight as an arrow flies, promenade to  
paradise  
She's my little chick-a-dee, my little Cherokee  
maiden tonight.



### EXPERIMENTAL

Here for your basement workshop are four drills to test the movement, Shake the Dice, described on page 46 of this issue.

#### SHAKE THE DICE BREAK #1

By Del Coolman, Flint, Mich.

Promenade the corner don't slow down  
One and three wheel around  
Right and left thru, circle four  
Head gents break, line up four  
Forward eight and back with you  
Pass thru, shake the dice, allemande left, etc.

#### SHAKE THE DICE BREAK #2

By Del Coolman, Flint, Mich.

One and three lead to the right, circle four  
Head gents break, line up four  
Forward eight and back with you  
Shake the dice, right and left thru  
Square thru three-quarters round  
Original corner allemande left, etc.

#### SHAKE THE DICE BREAK #3

By Del Coolman, Flint, Mich.

Promenade don't slow down, one and three  
wheel around  
Right and left thru then circle four  
Head gents break, line up four  
Forward eight and back with you, shake the dice  
Square thru three-quarters round  
Original corner allemande left, etc.

#### GAMBLING BREAK

By Willard Orlich, Akron, Ohio

Head ladies chain three-quarters around  
Side gents turn 'em arm around  
Forward six and back like mice  
Pass thru and shake the dice  
Inside arch, dive thru  
Two ladies chain three-quarters around  
Side two couples trail thru to a left allemande . . . .

#### WHEEL BENDER

By Cliff Haley, Indianola, Iowa

Head two ladies chain across, don't take all night  
Side ladies chain to the right  
Head gents with a brand new girl  
Lead to the right and circle four  
Head gents break and line up four  
Forward eight and back you reel  
Pass thru and wheel and deal  
Center four pass thru and circle four  
Side gents break to lines of four  
Forward eight and back with you  
The center four square thru, three-quarters round  
in the middle of the floor  
You turn back, then back right in to lines of four  
Forward eight and back in time  
Pass thru and bend the line  
With the opposite lady star thru  
Center four square thru three-quarters round  
in the middle of the land  
There's your corner, left allemande.

### RISE AND SHINE

By Ralph Kinnane, Birmingham, Ala.

Head ladies chain across the way  
Turn that gal and whirlaway (1 and 3 whirlaway)  
Heads go forward, back to the ring  
Forward again and opposite swing  
Face to the middle, pass thru  
Star by the right with the outside two  
It's a right hand star to the tune of the fiddle  
Back by the left, heads to the middle  
Head ladies chain, turn that dame  
With the lady in the lead, Dixie chain  
Lady go left, gent go right  
Line up four, don't take all night  
Forward eight, back with you  
Circle up four with the opposite two  
Ladies break and make that line  
Go forward up and back in time  
Pass thru and bend the line  
Forward eight and back you blunder  
Turn the nearest lady under  
Ends duck in, girls turn alone  
(Men) pass thru, left allemande

### ★ SINGING CALL

#### SWEET GEORGIA BROWN

By Vern Smith, Dearborn, Michigan

Record: Top 25012  
INTRO, BREAK, ENDING  
Walk all around your left hand lady  
See saw round your taw  
Join your hands and circle to the left  
Go walkin' round the hall  
Whirl away a half sashay and  
Circle to the left again  
Whirl away a half sashay  
Circle to the left and hear me say  
Allemande left and allemande thar  
Go right and left and star  
With the men in the middle you've got a star  
Back up men but not too far  
Shoot the star and do sa do  
Promenade and home you go  
Promenade and serenade with  
Sweet Georgia Brown.

#### FIGURE

The heads star right in the middle of the land  
It's one full turn you know  
To the corner pair a left hand star  
A four hand, left hand star at the sides  
(with corners).  
You turn it don't be slow  
Heads star right in the middle of the land  
Turn it to your corner again  
You do an allemande left with the old left hand  
Partner right go right and left grand  
It's right and left around you go  
When you meet her do a do sa do  
With the corner girl you swing and whirl  
It's twice around you go  
You swing that gal around  
Twirl promenade the town  
When you get back home you balance out with  
Sweet Georgia Brown  
SEQUENCE: Intro, figure twice for heads, break,  
figure twice for sides, ending.



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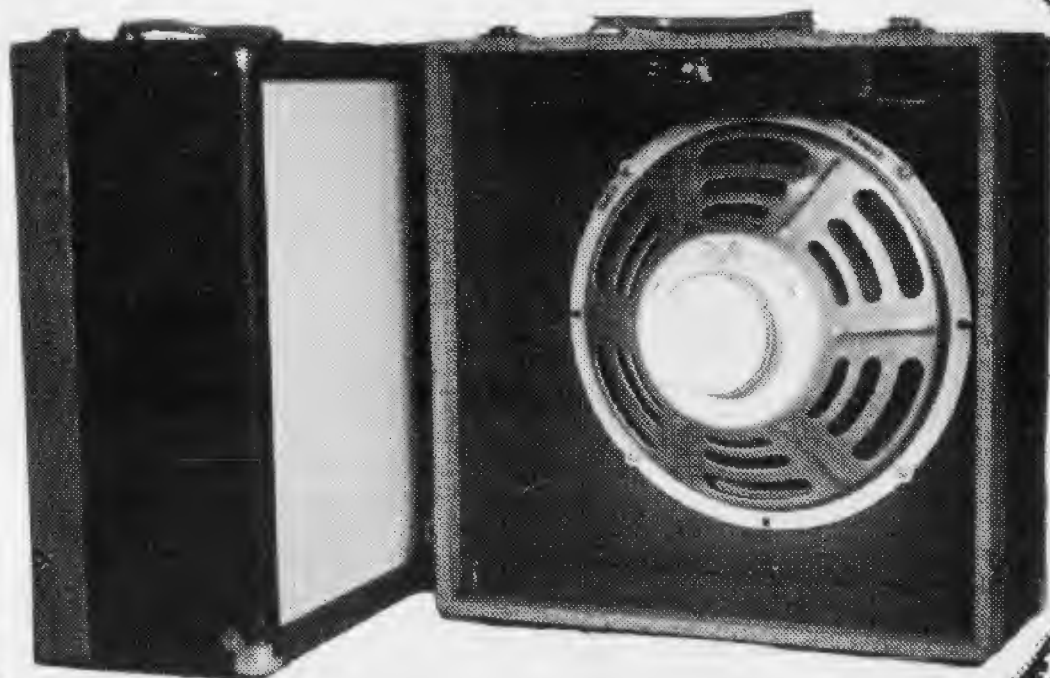
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(Letters, continued from Page 6)

dances there usually is a flag of their nationality present along with the stars and stripes.

I want to thank Sets in Order for their increased contra coverage.

Henry J. Barry  
Cleveland, Ohio

**Be sure and check our editorial on page nine of this issue. Editor.**

Dear Editor:

We have a problem in our area concerning the use of local high school gyms for our dances and I thought you, or someone else, might help us. Dancing in our section of New Jersey is growing steadily and we are outgrowing the halls we have been using. Lately we have been trying to obtain some of the large high school gyms locally and we have not been too successful. It seems they are afraid that square dancing will hurt their floors; they have to refinish them often and it is too costly.

I know that many square dance clubs across the country have use of their local school gyms and no harm is done to the floor . . . I believe that if we could suggest a good wax or other refinishing product that would stand up under frequent use, there is a good possibility that we could obtain use of our school gyms more often.

I would appreciate anyone knowing of a good floor wax or sealer getting in touch with me.

Bill Dodd  
Wanamassa, N.J.

**Here's another SOS. Perhaps some of you have solved the gym floor problem and know of a good wax or method of convincing school boards that square dancing doesn't damage floors. Please send in your experiences and we'll share them with everyone. Editor.**

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Caller's Guide.....	\$3.00
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**Square Dance Callers Assn. of So. Calif.**

**P. O. Box 1024, South Gate, California**

Dear Editor:

... "Our" magazine is getting better and better, and I can hardly wait for my next copy. Would there be a set of Sets in Order starting from the beginning and what would be the tariff?

Stan Dedo  
Buffalo, N.Y.

We have quite a backlog of past Sets in Order issues; however, we do not have all of them. If you wish, you may send us a list of the copies you need and we'll try to let you know how many we can sell and the cost. Editor.

Dear Editor:

... We left Paris on 24 March and after travelling across country and visiting square dancers en route, we arrived at home in Joplin, Mo., on the 31st. We are very happy to be back but we miss our square dancing activities in Europe very much.

We have danced with three clubs here and I have called a tip at each, but — this dancing is certainly different. Clipped timing, rather rough, and a liberal use of the "new basics." At this point we are somewhat distressed to see

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this trend in our home area. We have reached a decision, tho' — right or wrong — we will not change our philosophy on style of calling and teaching.

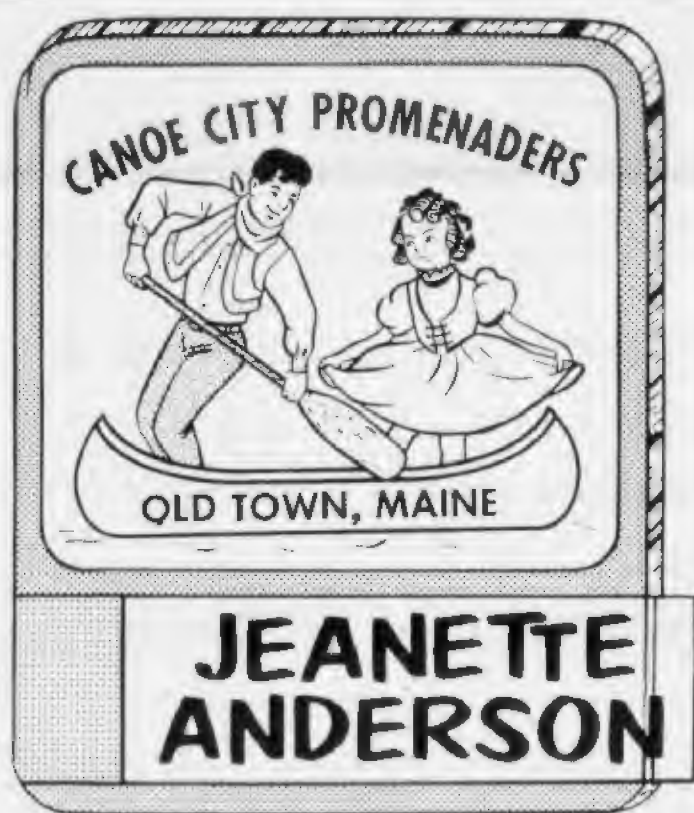
I was told by a caller that for every 1000 "hot hash" dancers there were 1000 of the others who like our type of dancing. Maybe, with a little luck after we get to our next station in Norman, Okla., we can find some of these people.

Bob Carsten  
Joplin, Mo.

Dear Editor:

In order for the square dance movement to grow, or even to survive, it is necessary to train new dancers constantly. Everyone knows that, but getting them isn't the easiest thing. Probably the best way to reach people who would never think of learning to square dance is to have classes sponsored by City Recreation Commissions or to have a company include it as part of their recreation program for employees.

I think Sets in Order would perform a real



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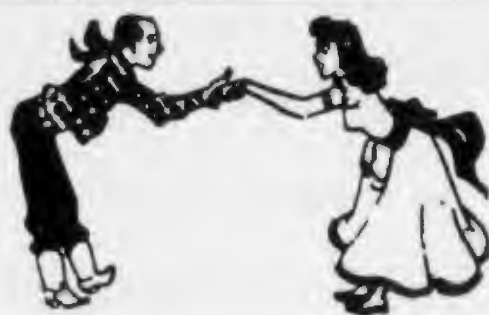
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service to the activity if you would ask everyone who has had classes sponsored by such organizations to write to you and you could publish a list. Then everyone trying to organize fall classes could take the list to their Recreation Committee and say, "See how many other places are doing this? We should do it, too." Hope you feel this is a worthwhile project.

Dorothy Kides  
Trenton, N.J.

**We'll be happy to collect such a list and publish it if you folks would care to send in the information. Editor.**

Dear Editor:

We read the Sets in Order magazine and enjoy it so much. It has been a great help to read the hints sent in from other clubs on how to organize and keep the interest of the people.

Donna Shultz  
Liverpool, N.Y.

Dear Editor:

Have been an ardent reader of Sets in Order for about five years and find it most interesting in all phases — workshops, record review, coming events, etc. Your issue of November 1960

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with the Handbook of Youth in Square Dancing was most helpful as I have youth groups.

I also have several adult groups which I call for and have had inquiries on forming an older folks' group. I would like to receive information re square and round dance activities for older folks' clubs — formations, programs suitable, etc. A handbook of this type would be enjoyed by many readers . . .

Vic Buckley  
Saskatoon, Sask., Canada

At the present time we're gathering information

on square dancing for senior citizens and will welcome additional information. Our hope is to come out with a handbook on the subject before too long. Editor.

Dear Editor:

For a door prize at square dances, I suggest a gift subscription or renewal to Sets in Order. We have done this and find it is a door prize that is most appropriate and always greatly appreciated.

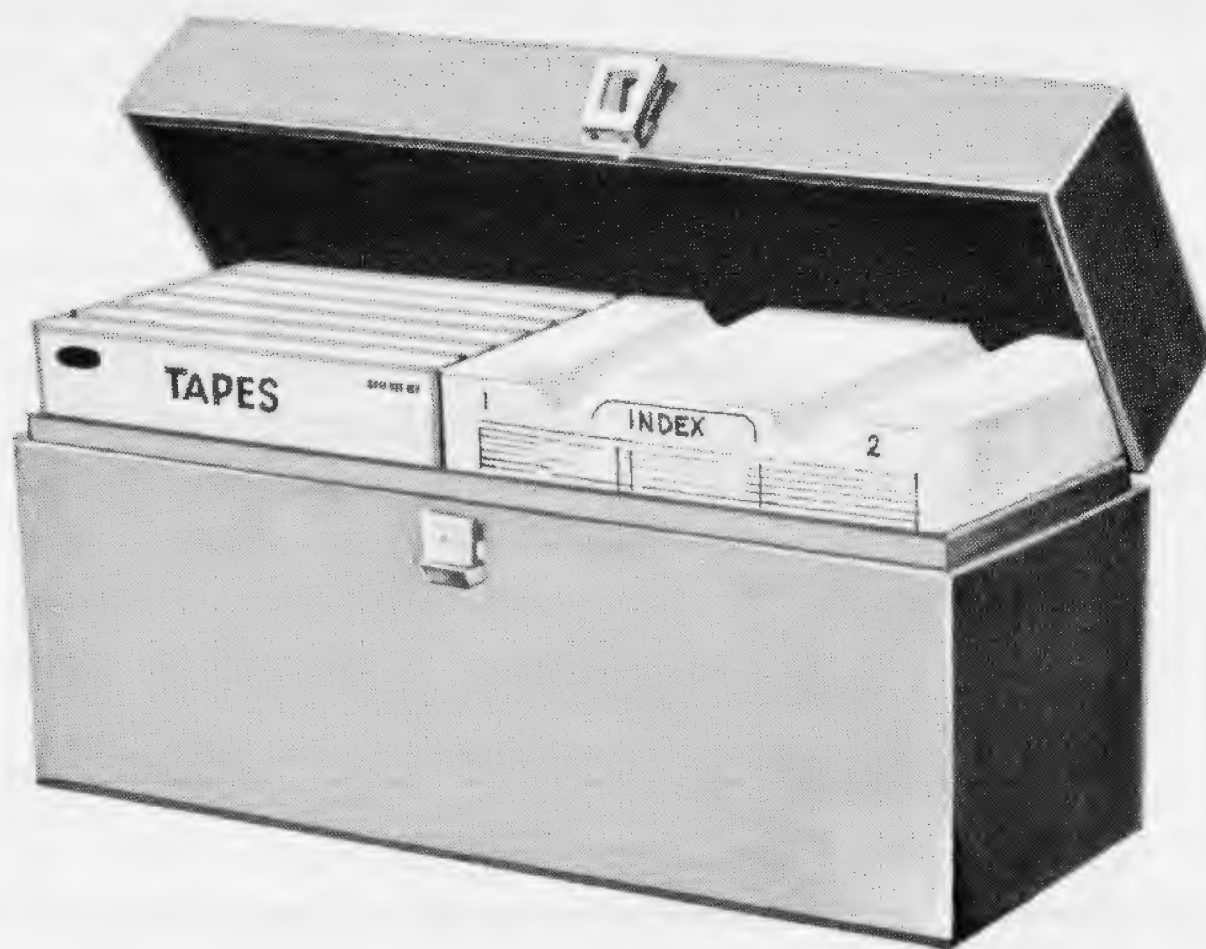
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*Jay Fenimore — Hollywood, Fla.*

JAY HAD HIS FIRST LOOK at Western Style square dancing at a family reunion in Ship-bottom, N.J. eleven years ago. He went on to teach in the Southern New Jersey area and developed the Jaywalkers Square Dance Club of Vineland.

After moving to Florida in 1953, Jay was soon back at teaching and originated several clubs there. Two years ago he became square and round dance instructor and caller for the City of Ft. Lauderdale Recreation Dept. and since that time has given full time to the square and round dance field.

During these years Jay was active in the S.E. Florida Callers' Assn. and has held all of the offices, including the presidency in 1958. He has also served as secretary, treasurer and is currently vice-prez of the Florida State Callers' Assn. He will become president in 1962, when Florida will be hosting the 11th National Square Dance Convention in Miami Beach.

Just to be sure he keeps busy, Jay has a square dance band which has provided the music at state conventions and he has served as M.C. at these affairs, as well as holding both square and round dance workshops. This year Jay was co-chairman of the state convention at Miami Beach in May.

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Jay has recently taken up flying so that he can get places in a hurry in connection with his square dance activity.

Many times Jay calls using his guitar as an accompaniment. His philosophy follows that of "dancing for fun" in a relaxed and rhythmic style, altho' he can handle "hot hash," too, as the occasion arises.

## 1962 CALIFORNIA STATE CONVENTION

Earl Callaway of the Santa Clara Valley Assn. is the General Chairman of the 9th Annual California State Convention, planned for San Jose, California, on April 6-8, 1962. Bob Rader is Co-Chairman and they will receive assists from the following committee heads: Clara Boe, Dusty Anderson, Johnny White, Bill Brill, Frank Lo Savio, Jack Evans, Ken Oburn, "Jo" Adams, Ray Worrell, Floyd White and Bob Kull. The 1961 California State Convention was held last month in San Diego.

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Herman and "Bert" Pedersen, Vancouver, Wash.

THE PEDERSENS WERE UNIQUE in the earliest facet of their dancing experience because they were round dancers first, contrary to the usual procedure of starting with square dancing and going into round dancing later. This was in 1947 and it was a whole year before they took on square dancing, too.

Herman and "Bert" conducted their first classes in 1950 as a fund raising project for the local P.T.A. From that beginning the Merry Rounders club was formed and is still merrily rounding. At least one class in basic round dancing each year has been the Pedersens' record for the past ten years.

The Pedersens waltz over the border to Portland occasionally, where they conduct the Hayloft Rounders, thus dividing their interest between the two areas.

They belong to the Willamette Valley Callers' Assn. in Portland and have acted as chairmen of the Round Dance Committee for the past five years. They spent one year as round dance editors for Footnotes, the official square dance magazine of the Washington Federation of Square Dance Clubs.

The Oregon Festival in 1957 saw them working with the Frank Hamiltons and in 1959 they were co-chairmen and instructors of the round dance activities at that festival. They have been active in the Evergreen Council in Washington, too, since its origin in 1951 and have held office in it. They are acting as General Chairmen of the 1962 Washington Square Dance Festival to be held in Vancouver.

Herman and "Bert" both feel that the manner in which a beginner square dancer is introduced to round dancing is the deciding factor in his attitude towards rounds.

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 Decko Deck, 6421 N. Washington Blvd., Arlington, Va.



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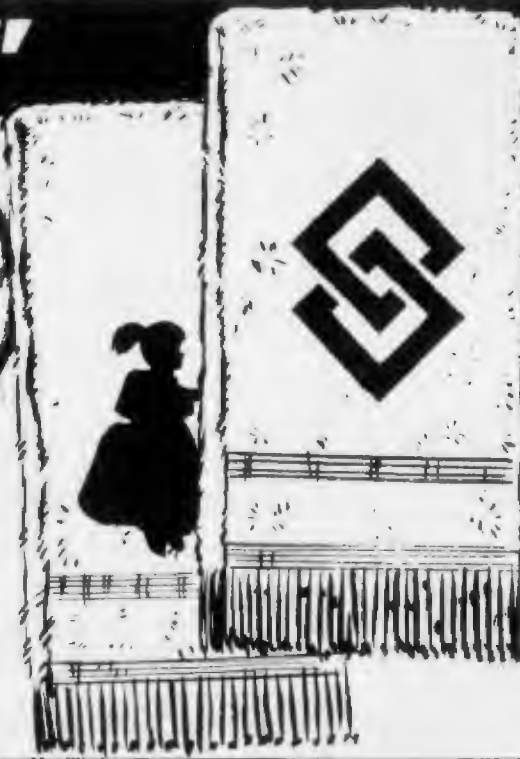
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## GEMS FROM THE OTHER PUBLICATIONS

(Bob Barthol in Square Dance — Where?, Alameda, Calif.)

... "The last phenomenon — and the one I am proudest of, and the one I use to try to explain to outsiders *why* we are square dancers is — but look at it yourself! Stand off at the (Golden State) Roundup, for example, and look at the hundreds of dancers whirling and bouncing around, most of them tired and hot and crowded and bumped. Look at the dancers, and then you will realize that, search as hard

and as far as you like, you will never find any group, anywhere, in any activity, where virtually every participant is smiling or actually laughing all the time . . ."

## ROUND DANCE "COMERS"

Selected as up-and-coming round dances favored in our poll of round dance leaders across country are the following: For Square Dancers; (1) Lady Be Good; (2) Until We Waltz; (3) Button Up Your Overcoat tied with King of the Mountain; (4) Happy 2-Step tied with Lover's Guitar.



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AL BRUNDAGE

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SEPT. 29 - 30, 1961

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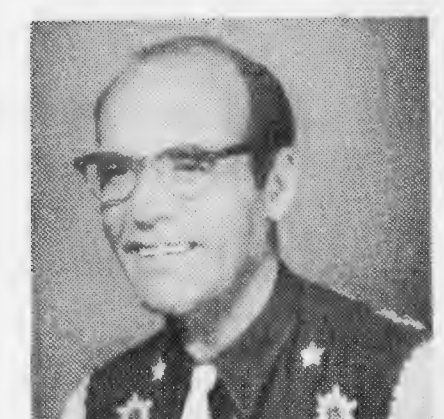
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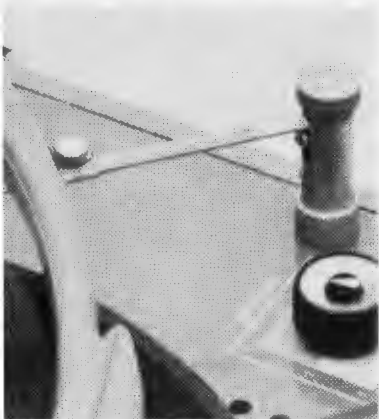
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### NEW ENGLAND ACTIVITIES

The Third Annual Square and Round Dance Festival of EDSARDA (Eastern District Square and Round Dance Association) was held in Framingham, Mass., on April 22. Like preceding EDSARDA Spring Festivals, this event was a complete sell-out weeks in advance. It was attended by more than 1600 enthusiastic dancers from all six New England states.

So that all could dance at a comfortable (or challenging!) level, five halls were kept going simultaneously from noon to midnight, with

time out only for dinner. Thirty-four callers and round dance teachers donated their services for some of the happiest, snappiest dancing seen in a long while.

EDSARDA, founded in 1957 with 29 member clubs, today totals 75 clubs, with membership of 10,000 dancers. All officers and committeemen are volunteers. Ralph W. French of Lunenburg, Mass., is president.

On April 30 EDSARDA sponsored a clinic for round dance teachers and prospective teachers. Various aspects of teaching and dancing

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## ANOTHER NEW ALBUM FOR BEGINNERS

### SH L.P. 1007 Beginner's Square Dance Album #2

Called by JIM ENLOE — It's a bit more advanced than album #1

### SH L.P. 1006 Beginner's Square Dance Album #1

An album of basic square dances at beginner's level designed for those with as little as 12 hours' instruction. Jim Enloe, regular instructor at Sunny Hills Barn, is the caller.



\$3.98 each

## SUNNY HILLS RECORDS

1600 SUNNY CREST • FULLERTON, CALIFORNIA

ing were covered in the afternoon session, with open discussions following talks by leaders in the field. John Kobrock of Newtonville, Mass., was director; John Dall of Chicopee Falls, Mass., Moderator. In the evening, demonstrations of teaching the two-step and waltz were followed by workshops on "Many Tears Ago" and "Missing You."

—Betsy Landick

### GOVERNOR PROCLAIMS SQUARE DANCE WEEK

Governor Elmer Anderson recently pro-

claimed the week of June 5-11 the official STATE SQUARE DANCE WEEK in honor of Minnesota's 10th annual State Square Dance Convention, held this year at Detroit Lakes, Minn., June 9, 10 and 11. A statewide program of outdoor square dances held on paved areas on streets, shopping centers and park playgrounds was held the early part of the week to interest non-dancers in this colorful activity. Featured were Johnny LeClair in the square dance program and Dena and Elwin Fresh as round dance leaders.

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# EXPERIMENTAL LAB



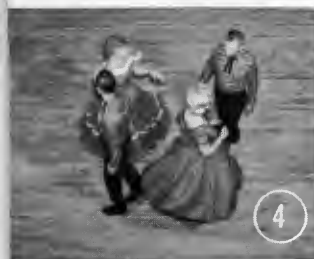
1



2



3



4

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

AS MENTIONED BEFORE, the recent trend among the designers of new movements seems to be getting from couples into lines of four or from lines of four into two-couple formations. In fold the line (June 1961) we had a movement starting from a line of four that ended with two facing couples by having those on the ends of the line move forward and turn to face the remaining couple. The following movement is almost the counterpart.

## SHAKE THE DICE

By Del Coolman, Flint, Michigan

From a line of four each person in the center of the line moves forward and does a U turn back. Those on the ends close in to fill the gap and the result is two facing couples.

From a line of four (1) the center couple moves forward (2) and as the remaining two dancers close in, the active couple does a U turn back to face them. It has not been made quite clear just which way the active couple will turn, either *in* — with the person on the left making a right face turn and the person on the right making a left face turn (3) or just the reverse (4). Of course it may not matter and both dancers could turn the same way, either left or right, but it's nice to know.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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Aug. 13-18 — Dancin' Daze, Rainbow Lake Lodge, Brevard, N.C. Ronnie Schneider, Bill Harts. Write Dancin' Daze, P.O. Box 9314, Olmsted Falls 38, Ohio.

Aug. 13-19—11th Annual MSC Institute, College Station, Texas. The Manning Smiths.

Write them at 113 Walton, College Station. Sept. 8-10—Indiana Beach, Shafer Lake, Indiana. Contact the Manning Smiths, 113 Walton, College Station, Texas.

Sept. 15-17—6th Ann. Hi Sierra Square and Round Dance Camp, Sequoia National Park, Calif. Hunter Crosbys, Chuck Jones', John Strongs. Write Crosby, Three Rivers, Calif.

Sept. 15-17 — Vacation Village, Spirit Lake, Iowa. Contact the Manning Smiths, 113 Walton, College Station, Texas.

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By Ross and Mable Hatton, Minneapolis, Minn.

### #8855-B "BAMBOOLA"

By Ken and Dolly Walker, Westchester, Calif.



### #8865-B "I'LL SEE YOU IN MY DREAMS"

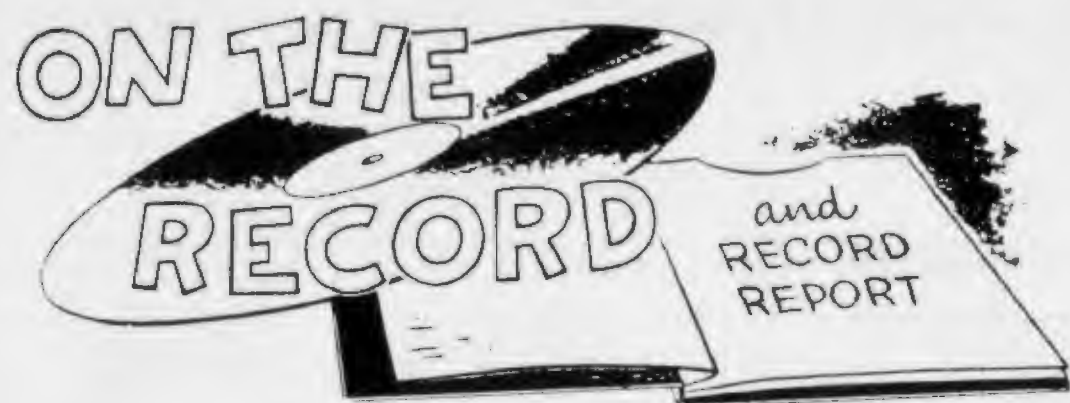
By Scotty and Doris Garrett, Hayward, Calif.

### #8865-B Banded for instruction of Dance

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## SINGING CALLS

### BLUE SKIES SQUARE — MacGregor 8795

**Key:** E flat **Tempo:** 132  
**Caller:** Fenton Jones **Range:** High HB  
**Music:** Standard 2/4 jazz Low LE

**Lead:** Saxophones, Clarinet, Piano, Accordion

**Rhythm:** Bass, Piano, Drums, Accordion

**Comment:** Music has swing but lead is heavy. The tune has only a five note range and is in a comfortable key. Figure of dance is fast moving and close timed but it is easy to call and is quite danceable.

### A SMILE WILL GO A LONG, LONG WAY

**Key:** B flat **Tempo:** 130 **— Top 25011**

**Caller:** Doc Heimbach **Range:** High HB  
**Music:** 2/4, subtle Dixieland Low LC

**Lead:** Clarinet, Piano

**Rhythm:** Piano, Drums, Guitar

**Comment:** Music has a swing and guitar rhythm is interesting. The dance pattern is fast moving and uses an interesting combination of a star thru followed by a half sashay followed by another star thru. It will take a little practice to fit words to the music but the tune is easy to sing and lead of music is easily followed. Doc's calling is danceable.

### ONE DOZEN ROSES — MacGregor 8805 ★

**Key:** F **Tempo:** 128  
**Caller:** Bob Van Antwerp **Range:** High HC  
**Music:** Standard 2/4 jazz Low LC

**Lead:** Saxophones, Accordion, Clarinet

**Rhythm:** Piano, Drums, Bass, Accordion

**Comment:** Music is quite danceable and lead is strong. Accordion and guitar offer some after-beat rhythm. Dance pattern is standard using



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Caller, Billy Lewis, flip inst.
- 1132 — SWING YOUR BUNDLE OF LOVE  
Caller, Nathan Hale, flip inst.

## BENZ

- 1208 — WHADAUSAY — flip inst.  
Caller, Ben Baldwin, Jr.

## SWINGING SQUARE

- 2314 — TWO HOOTS & A HOLLER  
Caller, Lou LaKous  
flip instrumental

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square thrus, dive thru, pass thru, etc., but is well timed and is easy to call and easy to dance. Bob's calling is clear and melodious.

### SWEET GEORGIA BROWN — Top 25012 ★

**Key:** F  
**Caller:** Vern Smith  
**Music:** Subtle Dixieland  
**Tempo:** 128  
**Range:** High HD  
Low LC

**Lead:** Clarinet, Piano  
**Rhythm:** Drums, Guitar, Piano

**Comment:** Music really swings but is not noisy. The dance pattern is quite basic but flows easily and is fast moving. Tune covers more than an octave but highest note is only hit briefly. Words of call are easy to fit to music. Vern's calling is quite danceable.

### SWANEE — Top 25014

**Key:** D flat  
**Caller:** Chip Hendrickson  
**Music:** Subtle Dixieland  
**Tempo:** 126  
**Range:** High HB  
Low LA

**Lead:** Banjo, Organ, Guitar

**Rhythm:** Organ, Drums, Guitar

**Comment:** Tune covers three notes more than an octave going from a low of A flat to a high of B flat. Neither the highest note nor lowest note are sustained so most callers with good range can probably handle it. Chip's calling is clear and handles the range by moving up on the low notes. Dance pattern flows well, but callers will have to practice to adjust words to tune. Dance is fun to do.



## "SALLY"

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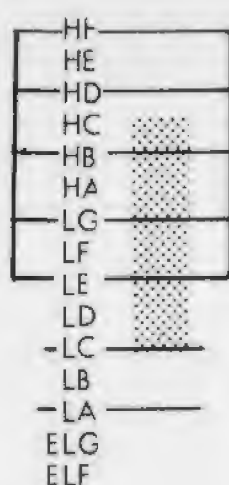
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#### HOW TO USE THE RECORD REPORTS

Each report gives the tempo, key, voice range and the instruments used. The shaded area in the chart indicates the range of notes used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (★) in which case you will find the calls or directions reproduced in the Workshop section of the same issue.

#### MISTER MOONLIGHT — Old Timer 8166

**Key:** D **Tempo:** 123  
**Caller:** Vernon Harris **Range:** High HB  
**Music:** Western Low LD  
**Lead:** Guitar

**Rhythm:** Bass, Guitar, Drums

**Comment:** Music features interesting guitar work and is quite subtle. Tempo is slow but tune is low enough that most callers could increase speed without raising pitch too high. Figure is standard but would need practice to fit words to music. The calling by Harris is clear but timing is a little slow on figure.

#### ROW, ROW, ROW — Keeno 2180 ★

**Key:** G **Tempo:** 133  
**Caller:** Harold Bausch **Range:** High HC  
**Music:** Standard 2/4 Western Low LD  
**Lead:** Accordion, Guitar

**Rhythm:** Bass, Guitar, Mandolin

**Comment:** Music is subtle and has a nice swing. The lead is not heavy but is easily heard. Figure uses a Frontier whirl from facing out lines followed by a square thru, is well timed and is quite danceable. Harold's calling is good but balance with music is weak.

#### CHEROKEE MAIDEN — Bogan 1130 ★

**Key:** F **Tempo:** 130  
**Caller:** Billy Lewis **Range:** High HC  
**Music:** 2/4 with swing Low LC

**Lead:** Clarinet, Violin, Guitar, Piano

**Rhythm:** Drums, Piano, Bass, Guitar

**Comment:** A novelty number with "Indian" rhythms and sound effects. Break features a



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double length do paso while caller uses pater from original song. Figure is standard and easy to call and easy to dance, but caller may have to practice fitting the words to music on a few lines. Billy Lewis' calling is pleasant and clear.

### WHAT FUN IT'S GONNA BE — Bogan 1131

Key: E flat      Tempo: 132  
Caller: Billy Lewis      Range: High HE  
Music: 2/4, subtle jazz      Low LC

Lead: Violins, Guitar, Piano, Clarinet

Rhythm: Drums, Bass, Piano, Guitar

Comment: Music has a light lead and uses a strong after-beat rhythm. Tune covers two notes over an octave with the highest note an E flat. Callers with low voices may not be able to handle it without dropping down or improvising on this note. The dance is well timed and smooth flowing and adheres to modern standards. Lewis' calling is clear and pleasant.

### DOLLAR DOWN — Top 25013

Key: F      Tempo: 126  
Caller: Lou Hildebrand      Range: High HB  
Music: Subtle jazz, 2/4      Low LF

Lead: Clarinet, Piano, Banjo

Rhythm: Piano, Bass, Guitar, Drums

Comment: Tune is very simple with only a four note range. The call is fast moving and well timed. It follows modern practice with square thru, box the gnat, face those two, right and left thru, etc. Figure uses a Suzie Q. The original song was quite wordy and the dance sounds more like a good pater call but some of the lyrics are interesting. Lou's calling is quite clear.

### SOMEBODY LOVES YOU — Blue Star 1579

Key: C      Tempo: 130  
Caller: Andy Andrus      Range: High HA  
Music: 2/4, smooth      Low LB  
western jazz

Lead: Violins, Guitar, Piano, Saxophone

Rhythm: Piano, Drums, Guitar, Bass

Comment: Instrumental is in the same style identified with this label. The voice range is in a very easy middle range. The dance is well



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timed and follows generally standard routines using a three-quarters square thru to a left allemande. The break uses a pass thru to a bend the line. Andy's calling is clear and has good rhythm.

# **OLD-FASHIONED LOVE — Blue Star 1580**

**Key:** C

**Tempo:** 130

**Caller:** Andy Andrus

**Range:** High HC

**Music:** 2/4, smooth western jazz

Low LC

**Lead:** Piano, Violins, Guitar, Steel Guitar

**Rhythm:** Drums, Piano, Bass, Guitar

**Comment:** Tune is same one used in the popular round dance by the same name but modified slightly to keep it in voice range. The use of steel guitar gives a slightly different feel to this record. The figure uses a fold the line to cross trail. Andy's calling is clear.

## **ROUNDS**

# **BRASILIA — Grenn 14025**

**Music:** Piano, Drums, Guitar, Bass, Clarinet, Saxophone

**Comment:** A slow two-step with Latin flavor. This dance uses a wrap and wheel in the pattern. It is a thirty-six measure pattern but each six measures repeat so dance is not difficult.

# **LINGERING LOVERS (flip side to above)**

**Music:** Violins, Harp, Saxophone, Organ, Bass

**Comment:** A slow rhythm two-step with quick changes of pace. This is a new recording for a dance that has been previously done on a pop label. It appeals to experienced dancers.

# **WALK — DON'T RUN — Blue Star 1578**

**Music:** Guitars, Drums, Bass, Violin, Piano

**Comment:** Dance has a slight Latin flavor with interesting guitar work and heavy drum action in the music. The dance steps are not difficult using generally standard two-step maneuvers, but routine has two parts, a break and an ending not counting a long intro. Pattern is intro, A, B, A, break, A, B, ending. It will take practice to fit the steps to the music and to remember the routine.



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### HAPPY PAIR (flip side to above)

**Music:** Saxophone, Piano, Bass, Bass-Guitar,  
Drums

**Comment:** A new recording for a dance routine that was previously done on a pop label. A sprightly two-step with most of the dance in skater's position and using identical footwork. Not a difficult dance to do nor to remember.

### VIEN, VIEN — Windsor 4665

**Music:** Guitar, Organ, Saxophone, Mandolin, Bass

**Comment:** A slow waltz. Music is full and the blend of the organ with the band produces a pleasant and danceable arrangement. The dance routine is interesting but not too difficult. It offers a slightly different use of twinkle.

### MEAN TO ME (flip side to above)

**Music:** Piano, Saxophones, Guitar, Bass, Trumpets,  
Drums

**Comment:** A medium speed two-step with good rhythm. The music is a full band arrangement with interesting changes of background rhythms. The dance routine is not difficult and takes advantage of the music. The basic step is a modified grapevine.

### PERKY — Sets in Order X 3124

**Music:** Piano, Saxophone, Clarinet, Drums, Bass,  
Accordion, Guitar, Trumpet

**Comment:** A modern arrangement of "Aunt Dinah's Quilting Party" in lively two-step rhythm. Dance is easy but it offers the dancers a chance to "strut." The flip side breaks down the tune into three parts for practicing the dance routine.

### HOEDOWN

### HELT'S HASH — MacGregor 8815

**Key:** G

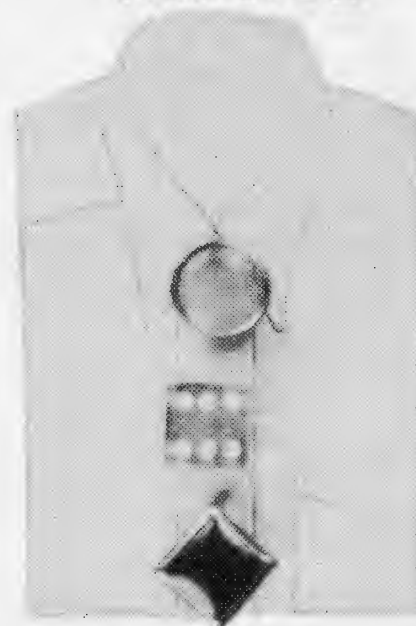
**Tempo:** 128

**Music:** Violin lead with Piano, Guitar and Bass

**Comment:** A traditional hoedown with a strong fiddle lead. The rhythm is steady with equal emphasis on the down-beat and after-beat.

**Flip Side:** A patter call with calls by Jerry Helt. This is clear and sharp and aimed at the newer dancer or for those who don't like their hash 'too hot.'

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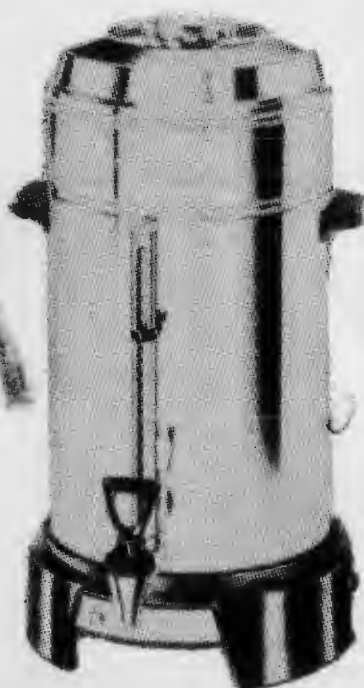




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